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Just CrossStitch®

November 1995

The Premier Cross-Stitch Magazine

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Collect the full set of Christmas Victorians

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__3.75 leaflet
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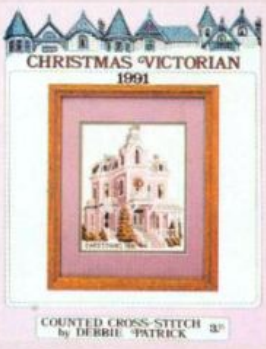

CS42 1991 Christmas
__3.75 leaflet
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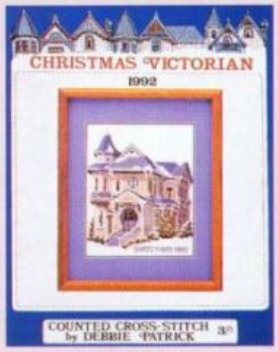

CS52 1992 Christmas
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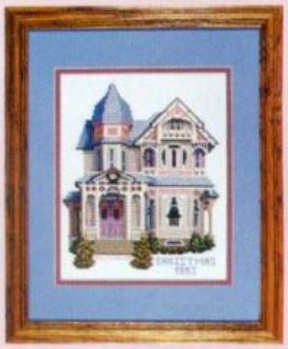

CS57 1993 Christmas
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CS80-1995 Christmas
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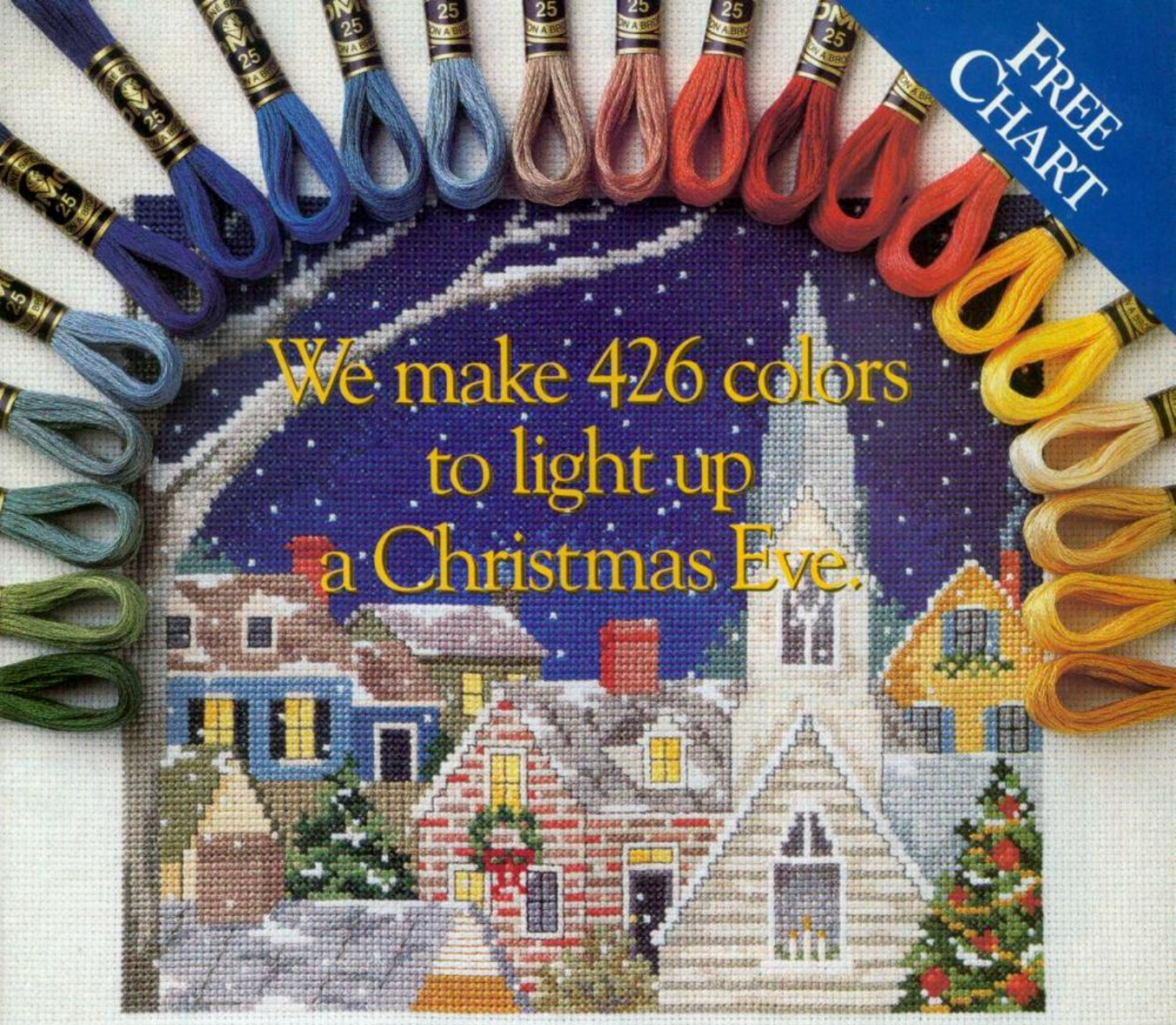

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Just Cross Stitch®

Volume 13, Number 4

November 1995

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Behold, God is my salvation;
I will trust, and not be afraid:
for the Lord Jehovah is my strength and my song;
he also is become my salvation.
Isaiah 12:2 (KJV)

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One Stitch Ahead

November is one of my favorite months of the year. The days are short, and the nights are cool—a perfect time to curl up on the couch and stitch. Because I spend more time indoors during this month, I tend to notice things that need doing, fixing, or improving around the house. I also begin plotting my Christmas decorating scheme. With these thoughts in mind, we prepared this issue of projects for home embellishing, holiday decorating, and personal treasuring.

Share Thy Bounty , pictured on the cover and on page 17, is a lovely sewing box with accessories that we present as a series over four issues, with the needlebook appearing in this issue. The future heirloom won rave reviews with our staff because of the stitches, motifs, floss, and strategically placed attachments. Merry Cox, the designer who created this work of the needle, teaches at many of the Spirit of Cross-Stitch Festivals® and is featured in "Profile of a Needlework Artist" on page 16.

This year we had so many wonderful designs for Christmas that we could not fit them all in one magazine, so we added an issue! The December issue of *Just CrossStitch* magazine will feature an abundance of holiday designs, many of which are small enough or easy enough to whip up for last-minute gifts. For more details, turn to page 14.

During the first week of November, I will be traveling to Toronto, Ontario, Canada, for the Creative Sewing and Needlework Festival™ at the Prince of Wales Exhibition Center. Jan Grigsby (editor of *McCall's Quilting* magazine), Ashley Cobb (editor of *McCall's Needlework* magazine), and Anne Reed (editor of *McCall's Crochet* magazine) will be joining me for a multi-media presentation and panel discussion about new and popular trends, techniques, and materials in our respective fields. Additionally, we will each be doing a separate lecture and will be in our booth to offer help with stitchery projects/problems. I hope to meet many of our Canadian readers while I am there. See "Cross-Stitch Calendar" on page 15 for more information.

Best wishes for a blessed Thanksgiving season and for many hours of pleasant stitching!

Lorna Reeves

Our Stitchers Ask

I am looking for cross-stitch patterns of ferrets.

Sheleen Spencer
Post Office Box 1387
North Beach, MD 20714

I am very interested in the following graphs/books: Buffalo Bill Cody; famous Indians or chiefs; old west; Remington paintings or prints.

June Myers
1839 Beacon Street 101
Cincinnati, OH 45230

I am searching for authentic Hummel patterns in cross stitch that were published by Paragon Needlecraft. Thank you.

Debi Murray
8142 La Paz Drive #11
Huntington Beach, CA 92647

I am desperately looking for a cross stitch graph of something to do with EMS (Emergency Medical Services).

Kristine C. Meli
4571 Ricker Street
Harrisburg, PA 17109

I am looking for the out-of-print pattern from June Grigg Designs, Inc., entitled *P. Buckley Moss—Christmas Carol.* Thank you.

Renee Arnett
5807 Beverly Avenue
Mission, KS 66202-2606

I am looking for *Country Folk Art.* It has a girl, boy, and cat all in different squares. It was featured in the *Country Market.* I would greatly appreciate any source for this and will pay for it.

Tina Holt
1733 Little Brennen
High Ridge, MO 63049

I am interested in patterns of Ford Mustangs.

Leslie J. Gray
Route 6, Box 51
Benton, KY 42025

I was given a Creative Circle Kit with a missing graph. It is #1955 *Blue Armchair Sewing Caddy.* Does anyone have just the graph?

Darlene Sawyer
925 Fletcher
Redlands, CA 92373

I am searching for any graph or book containing the Old English lettering of the alphabet in various sizes. Any information would be greatly appreciated. I am willing to pay costs incurred.

Robin Gault
23062 CR17
Forest, OH 45843

I'm looking for information concerning a designer, Vickey A. Brickle and Fannish Stitchery. I had an address for her in Stone Mountain, Georgia, but I believe she has since moved. Her designs are based on fantasy books authored by Mercedes Lackey and Anne McCaffrey. I'd like to find out if she's still designing and where she's located to be able to order some of her designs.

Chelly Campbell
77 Fifth Avenue, Apartment 3C
New York, NY 10003

I am looking for a counted-cross-stitch chart that depicts the U.S. Army's Master Explosive Ordinance Disposal badge.

Annette Filer
314 Lincoln Road
Fayetteville, TN 37334

Bare Elegance, Vol. I by Gloria Steele; men or women wearing costumes of the 1930's.

Elizabeth Bottoms
Apartment 22H
850 DeWitt Place
Chicago, IL 60611

I am looking for the old-fashioned map of the world featured as October in the *1991 Keepsake Calendar.*

Beth Lewis
4120 Canyon Crest Road West
San Ramon, CA 94583

I am trying to locate a graph of an electric company lineworker wearing a hardhat and standing on a pole. I will gladly pay all costs or exchange graphs.

Terri Trumble
Post Office Box 1123
Lake Dallas, TX 75065

I am looking for charts of goats.

Mrs. Theresa Leistico
21611 Nowthen Boulevard
Elk River, MN 55330

I am looking for kit or chart called *Doggie Tree* (Christmas stocking).

Betty Mercado
1820 East 10th
The Dalles, OR 97058

I've been looking for a cross-stitch graph of Custer's last stand for the last fifteen years. I would settle for anything to do with General George Armstrong Custer.

Glenda W. Peterson
1429 Old Louisville Road
Grovetown, GA 30813

I am looking for charts of masonic emblems and other fraternal charts.

Cheryl Yon
14655 Jim Byrd Road
Biloxi, MS 39532

I've been looking for a chart of the *Selkirk Grace Sampler* for years. This quaint old prayer was advertised in kit form by Greenfield Designs several years ago. The verse says: "Some have meat and cannot eat, And some would eat that want it, But we have meat and we can eat, So let the Lord be thankit." There are crosses in the border, and a few thistles here and there in the design. Any other simple childhood prayers would also be appreciated.

Marlene McAuley
7470 Southeast 118th Drive
Portland, OR 97266

I am looking for graphs of old world maps, antique world maps, and the Last Supper.

Fernanda Martins
303 East 38th Avenue
Vancouver, British Columbia V5W 1H5
Canada

I have tried in vain to locate a cross-stitch chart. It came in a kit several years ago. I think it was by Bernat Co. It is *Winter Time*—a big log cabin nestled deep in pine trees and snow. I am willing to pay any cost incurred.

Loretta Loranger
1013 16th Street
Havre, MT 59501

I am looking for counted-cross-stitch charts of crests of German cities and states. Also a chart for hedgehogs.

Ilse A. Baker
74 S. West No. 9
Galesburg, IL 61401-4459

I'm looking for a chart for a small bellpull. There is a bluebird at the top, a metallic star next, then the stable, two wise men standing next to each other, a tree with wise men next to it. I've seen this done but can't locate the chart.

Peggy Regan
18 Kimberly Circle
North Haven, CT 06473

I am looking for a chart or kit called *Kitchen Garden.* It was on the cover of Herrschners spring '93 catalog.

Lara Reilly
4130 Greens Place
Longmont, CO 80503

Would appreciate your help in finding a pattern for an old fashioned bicycle (large front wheel, small back one). The bicycle as part of a scene would be even better.

Edith Harms
9229 Topoco Drive
Knoxville, TN 37922

Please help me find a graph for Thomas Nast Santas.

Carol Campbell
1905 Park Road
Moncks Corner, SC 29461-7027

I am looking for a discontinued chart called *Silhouette Welcome* by Janet Lynn. It is a country sampler type design with various pictures (like a rooster) placed inside squares and each picture is done in different shades of one color as a silhouette. There are several different colored designs. Can anyone help me out?

Deirdre S. Powers
523 Glen Granite Road
Reisterstown, MD 21136

(Continued on page 8)

(Continued from page 7)

Looking for peacock charts, especially would like one all white. Also would like windmill charts with a western theme. Would anyone have a chart on Proverbs 31:10–31, "A Capable Wife?" Thank you!

Theresa Williams
HCI Box 205
Sharon Springs, KS 67758-9717

I am interested in finding cross-stitch patterns relating to the Caribbean Islands. I would like generalized patterns or of the islands of Martinique, Barbados, Saint John, Saint Thomas, Antiga.

Sandra Harwood
1033 Richmond Street
London, Ontario N6A 3J6
Canada

I am looking for a copy of *Kittybet* by Jeanette Crews, Box #87. It is an alphabet made out of cats. I will be glad to pay all expenses incurred.

Jane Hughes
15340 Southwest 72nd Avenue
Miami, FL 33157

I'm looking for discontinued Christmas stocking designs: *Betsy, Jimmy, Lydia, Mandy, Jenny, Spring,* and *Lance.* They are published by Johnson Creative Arts and designed by Jan Hagara. I will gladly pay for them.

Marijo Tompkins
4178 Emma Southwest
Wyoming, MI 49509

My husband and I are very interested in American sports, particularly ice hockey. Unfortunately, I am unable to obtain any designs in the UK for players or team logos. It would be wonderful to commemorate our local team in cross stitch, and I would appreciate any help, advice or charts that your readers can provide. I will gladly pay for patterns or exchange in return.

Lynnette Ambler
25 Avington
Great Holm
Milton Keynes, Buckinghamshire MK8 9DG
England

Does anyone have the Leisure Arts leaflet *Victorian and Early American Houses,* copyright 1981. I have the Victorian house almost finished and have lost the directions in a recent move.

Carla Dittenber
378 N. Tonkey Road
AuGres, MI 48703

I am trying to find graphs or kits in counted cross stitch for Chevrolet Corvettes from 1953 to date. Please write if you can help me.

Kathryn Aukerman
533 Memorial Drive
Grand Island, NE 68801-7854

I have recently come back from living in Europe and miss the traditional effect of William Morris in needlework. I am searching for charts to

(Continued on page 9)

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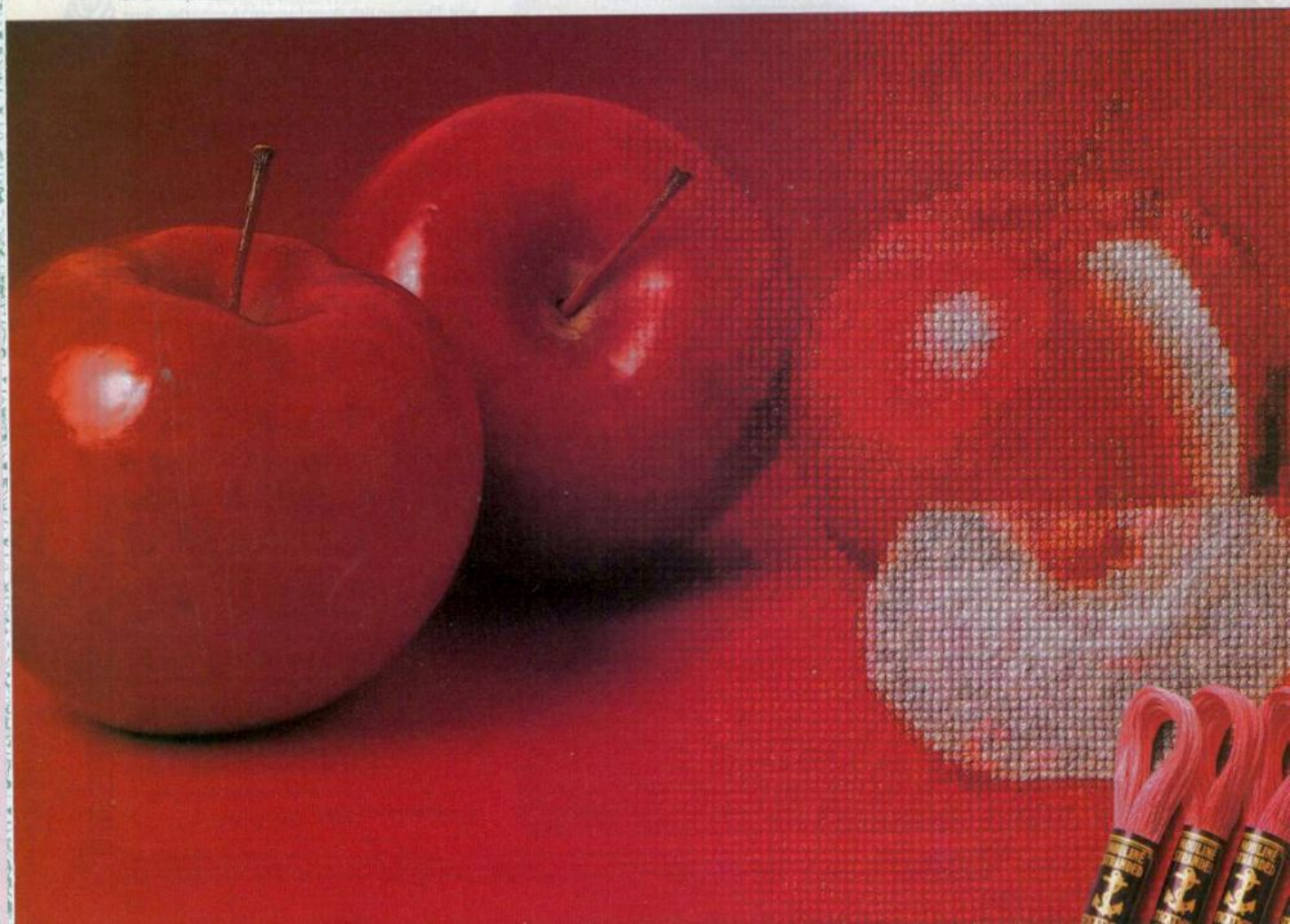

(Continued from page 8)

purchase with the William Morris attitude. I am hoping some of you, especially living near Kent in the UK, could help me! One of the main designers I knew about was Beth Russell.

Barbie Sievert
3405 Birnamwood Drive
Colorado Springs, CO 80920

I am interested in finding graphs for any basketball teams. I would really like to find the Bulls, but I would like to get any. I would also like graphs of figure skaters and wild animals.

Dawn LeBlanc
175 Adelaide Street, Apartment 1
Saint John, New Brunswick L2K 1W9
Canada

I need *1991 Keepsake Calendar* from *Cross Stitch & Country Crafts*. Thank you.

Sophia Kogan
3623 Avenue R
Brooklyn, NY 11234

I am looking for *Morning Vigil*, Booklet #676 from Leisure Arts; the Budweiser wagon being pulled by the Clydesdale horses.

Linda Henderson
2160 River Road
John's Island, SC 29455

I'm looking for a collection of cross-stitch samplers by the company Paragon, now out of business. The book is titled *Antique Museum Samplers* and contains the Lord's Prayer Sampler and several others. I will gladly pay for the book, if anyone would like to sell it.

Elizabeth Clark
210 Pine Cone Trail
Ormond Beach, FL 32174

EDITOR'S NOTE: This column is offered as a service to our readers for the purpose of locating unusual, hard-to-find, or out-of-print charts. Always check first with your local shop owner for the availability of the chart(s) you seek. If you submit a request, please type or print the request, including your name and address on the page with your request. Requests are printed as space permits and at the discretion of the editor. Send your request to "Our Stitchers Ask," Just CrossStitch®, 405 Riverhills Business Park, Birmingham, AL 35242.

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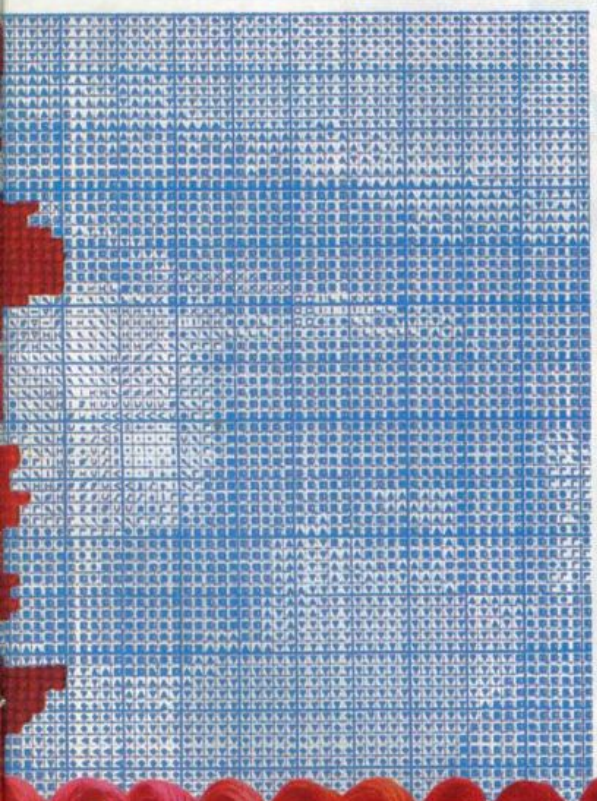

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The Beauty of Stitching with Silks

Silk is a fiber made from the cocoon of the silkworm. The history of silk dates back more than 5000 years to China. The Chinese suggest that Fo Xi, their first emperor, taught them to cultivate mulberry trees and to raise silkworms. In 2640 B.C., a Chinese empress discovered that, if the silk cocoon were placed in hot water to soften the natural glue (sericin) that held the cocoon together, the cocoon could be unwound to yield a long filament.

Commercially, most silk is currently produced by the Bombyx mori caterpillar as it develops into an adult moth. During this phase, the silkworm passes through three stages of growth: egg, caterpillar, and chrysalis. When the silkworm is fully grown, it ceases to eat. After finding a suitable place, it spins a cocoon by extruding a viscous fluid through two glands in its head. This fluid hardens upon exposure to air. Two other glands secrete sericin, which cements the strands of hardened fluid (silk) together to form the cocoon and protect the silkworm as it changes from caterpillar to chrysalis to adult moth. To harvest the silk as a long filament, the cocoon is steamed; and the chrysalis is killed to prevent it from emerging from the cocoon and breaking the filament.

Silk differs from other natural fibers in that it is a long, continuous, non-cellular filament approximately 2000 feet long. While silk can be used and processed commercially in its long and filamentous form, it is also important in its short, fibrous, spun form. In either form (long filaments or shorter spun staples), silk can be used in the production of yarns, fabrics, and trims of different lustres and strengths.

With the onset of World War II, silk became in short supply and was replaced by synthetic fibers. As a result, two generations of needleworkers in the Western Hemisphere have considered silk to be a rare, expensive, delicate, and mysterious product of the Orient. With the recent rising interest in natural fibers, people have begun to acknowledge cotton and silk for the wonderful, practical fibers they are. Cotton, being the more familiar domestic thread, has acquired an automatic acceptance among needleworkers. Silk, on the other hand, is only now gaining popularity among stitchers. The cellular structures of silk and cotton differ: Silk is very smooth; cotton is fuzzy. Silk remains lustrous and strong; cotton loses its lustre and strength over time. Avid needleworkers worldwide are discovering the joy and ease of stitching with silk threads. Stitchers are willing to invest in silk threads to ensure heirloom quality of their projects because of the strength, lustre, smoothness, and color clarity of this fiber.

Waterlilies silk floss from The Caron Collection is hand-dyed for a variety of popular hues. The variegations of these silk threads make them a nice complement to the solid colors of silks produced by other companies, such as Kreinik Manufacturing.

Characteristics of Silk

- Conductor of moisture (away from the body)
- Strong (1.4 times as strong as steel of the same diameter)

- Isothermal (cool in summer; warm in winter)
- Absorbent (of dyestuffs)
- Elastic and resilient
- Translucent (Absorbs and reflects light to produce high lustre.)
- Soft
- Rot-proof (Silk found buried in tombs in China for more than 3000 years was the only fiber that remained intact and recognizable.)

Care and Storage of Silk

Silk yarns can be washed in cold water or can be dry cleaned. DRY dry cleaning is recommended because the dyes used to color silk are soluble in warm or hot water. Check with your dry cleaner to determine whether he can properly clean silk.

Store silk thread by wrapping it in acid-free tissue paper and placing it in a dark place, such as in an acid-free box. This treatment will allow the silk to retain its lustre and color over an extended period of time.

Kreinik Manufacturing Company, Inc., known as a pioneer of innovative threads, offers the largest selection of silk threads in the needlework and craft industry:

Silk Mori—a premium six-ply spun silk; high lustre; easily divisible; great for all counted-thread techniques.

Silk Serica—a three-ply filament that can be used with or without plying; high sheen.

Soie d'Alger—a premium seven-ply spun silk; a moderate lustre; easily divisible; perfect for all forms of needlework.

Soie Gobelin—a two-ply twisted filament silk; ideal for needlepoint, smocking, and cross stitch.

Soie Perlée—a three-ply twisted filament silk; perfect for needlepoint, smocking, Hardangersøm, and cross stitch.

Soie Noppée—a one-ply spun silk; heavy; lustrous; perfect for needlepoint, knitting, and crochet.

Soie Platte (Flat Silk)—an untwisted filament silk; extremely high lustre; ideal for embroidery.

Ping Ling—a low-twist six-strand filament silk; high lustre; easily separated; great for embroidery.

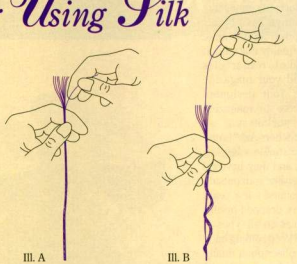
To receive a free Thread and Yarn Guide along with additional information on how to use silk threads, send a self-addressed, stamped, #10 envelope to Kreinik Silk Yarns, 3106 Timanus Lane, Suite #101, Baltimore, Maryland 21244.

EDITOR'S NOTE: The information for this article and silk floss in border were provided by Jacqueline Kreinik of Kreinik Manufacturing Co.

Tips for Using Silk

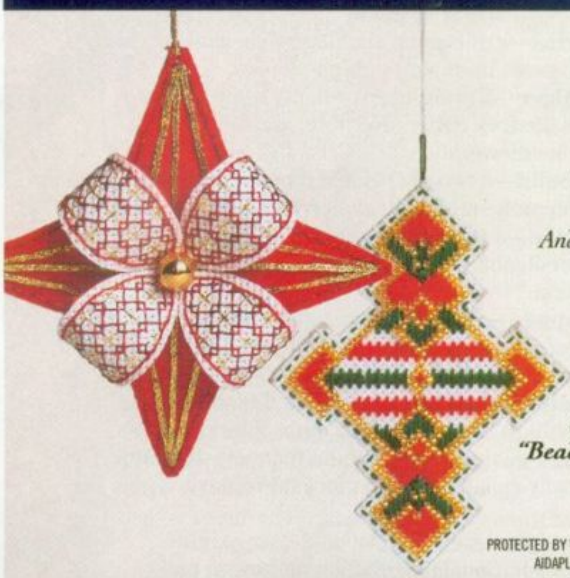
To separate plies of silk, follow these simple instructions to prevent snagging, tangling, or knotting:

1. Cut a 18" length (or less) of silk thread.
2. Hold the end and remove one ply, pulling ply straight up. (See illustrations.)
3. Repeat for the number of plies needed.
4. Straighten thread after each ply has been pulled out.
5. Lay all plies parallel to each other and thread the needle.



Ill. A Ill. B

Cut it...



Cut it! Bend it!
Fold it! Shape it!
You can create more with AidaPlus™ than you can with plastic canvas, vinyl, or perforated paper.
And with AidaPlus™ you'll do it more beautifully.
You get a no-fray edge every time you cut!

Projects may be found in "3D Christmas Ornaments #4796" and "Beaded Ornaments" #4808. From our collection of 32 Project Books.

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Coming Soon in the
SPECIAL
December 1995 Issue
of
Just CrossStitch®

- 32 Wonderful Ornaments
- Two Beautiful Christmas Stockings
- Quick-to-Stitch Primitive Bellpull
- Holiday Sampler by Darlene O'Steen
- Gorgeous Pomegranate Jewelry Box
- Elegant Table Linens
- "Cross-Stitching in Cyberspace"

And much more!

Letters to the Editor

Dear Just CrossStitch®,

I've been enjoying your magazine for years and scrounge back issues (old) whenever possible because your publication is quality material. If I'm not stitching, I like to read articles about stitching; and your magazine offers that to me. Your designers (Wentzler et al) make the magazine designs quality and not cutesy.

And your "Our Stitchers Ask" is one of the first things I turn to. I love helping out fellow stitchers, and they have returned this favor. I also like your outside ads and was disappointed a few years back when they were dropped briefly. While I prefer articles on all types of work with a needle, I keep coming back to you. I started a subscription finally and had a problem when I noticed I didn't receive an issue. One call, a simple request, and the next week I had the replacement issue. The other issue came as well, and I gave it to my friend who is becoming interested in the needlearts. Thanks for the hard work.

A pleased subscriber,

Beth Kase
Shillington, Pennsylvania

Bend it...

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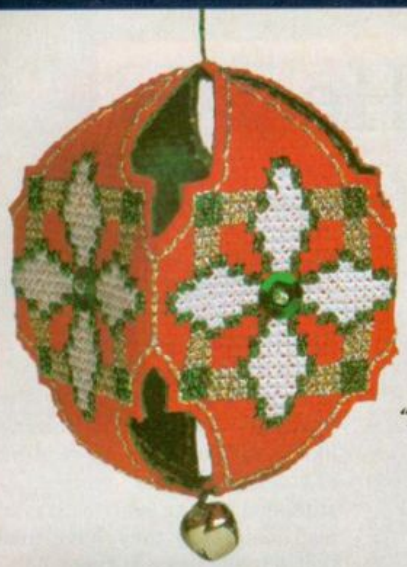
Fold it...



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Our Stitchers Want to Write

Want to share tips on your favorite hobby with another stitcher? These readers want cross-stitching pen pals.

Christine Adams
2711 Vandiver #203
West Palm Beach, FL 33409

Debbie Stearns
331 Clark
Sterling, CO 80751

Laura Biggs
R.D. 1, Box 758
Jermyn, PA 18433

Ms. Anh Do
2738 Workman Street
Montreal, Quebec H3J 2S7
Canada

Majella V. Oropel
c/o Gally Oropel
ICC Telecoms
2nd Floor, PCI Bank Building
Lacson Street, Bacolod City 6100
Negros Occidental, Philippines

Carmen Huerta (Spanish only, please)
Apartado 539
33400 Avilés
Asturias
Spain

Cross-Stitch Calendar

North Carolina
The Spirit of Cross-Stitch Festival®, sponsored by *Just CrossStitch®* and Jean Farish Needleworks, will be held Wednesday–Sunday, March 13–17, 1996, at the convention center in Winston-Salem. Classes will be taught March 13–17, and the merchandise mall will be open March 15–17. For more information, see page 54.

Virginia
The *Just CrossStitch®* Needleart Seminar will be held in Williamsburg, November 30–December 4, 1995. Teachers are Gay Ann Rogers and Emie Bishop. In addition, Gay Ann Rogers will lecture on antique needlework tools. For reservations or more information, call 1-800-634-7720. See ad on page 52.

Canada
The Creative Sewing and Needlework Festival is November 3–6, 1995, at the Automotive Building, Exhibition Place, Toronto. For more information, write Creative Sewing and Needlework Festival, 2900 John Street, Suite 200, Markham, Ontario L3R 5G3.

EDITOR'S NOTE: Announcements for cross-stitch events are printed as space permits and at the discretion of the editor. To submit an announcement, please type or print all information and send it to "Cross-Stitch Calendar," *Just CrossStitch®*, 405 Riverhills Business Park, Birmingham, AL 35242.

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From Merry's Heart

Merry Cox tells a fascinating story of how she came to design the needlework accessory that she later used as her first teaching piece for a national event. A veteran collector of antique needlework tools and accessories, Merry had amassed a large collection of what she deems "plain" sewing items; and while most were displayed in a large case in her home, she regularly used others in her sewing basket when she attended stitching group meetings. One of her favorites, a small, rounded, satin case, which held a spool and a collapsible pair of scissors, had begun to wear rather badly from use and exposure, so Merry added it to the collection in the case after she had carefully measured it so that she could make a new one for her use.

"I wanted the new case to have the same stiffness for the inside, so I peeked open the edges of the antique and inside of it was a postcard, with a message, dated 1910, with a 1¢ stamp—it had actually gone through the mail. I bought some antique postcards to use, but I found they were too brittle. They just didn't round nicely like the old one. Then I found some reproduction postcards that would work perfectly. I addressed a card to myself, mailed it, and then used it for the new case, which has the exact measurements of the original one," Merry explains. The new piece, made of unbleached linen and embellished with sampler motifs, was the project Merry taught for the Embroiderers Guild of America at the 1988 national seminar in Louisville, Kentucky. It was also the key design for the first leaflet Merry published, titled *Merry's Heirloom Sewing Case and Accessories*. She admits that designing sets is her passion, so the leaflet contains a pincushion, a needlebook, and a scissors case, all designed to complement the reproduction antique sewing case.

Other favorites in Merry's collection are hand-made ribbon chatelaines. Several were photographed to illustrate an article documenting chatelaines in the book *Sampler & Antique Needlework: A Year in Stitches, Volume II*. She also reproduced one of the chatelaines, and it was used as a project in the book.

"Most of the things I design are in sets. A project might start out as a little needlebook, and from there it just grows. I might add a scissors holder, a pin keeper, and on from there. Often I will take the lining fabric I have used for the needlebook or sewing case and line a basket. So everything belongs in a set," Merry adds. "I think all stitchers like to have their boxes and baskets and tins, and I like outfitting them all—a different set for every carrier. For stitchers, it is fun to go to class and use something they have made that actually has a purpose."

Merry's needlework teaching career spans more than twenty years and started when she taught quilt making at a local shop. During that time, she was stitching Eva Rosenstand kits for pleasure; and eventually the shop owner suggested that Merry teach a class in counted thread in addition to the quilting classes. She designed small pieces, Christmas ornaments, and needlebooks to introduce the students to counted-thread stitchery.

Merry, who for the past fourteen years has been the manager for the Eva Rosenstand Company in America, also gained design experience when she produced a quarterly subscription publication for the company called the *Spinning Wheel Club*. "Once a quarter, there would be one or two little designs I had done; and I would give tips on finishing and framing."

Over the years, as Merry taught for EGA, The Greenbrier National Academy of Needlearts, Callaway Gardens School of Needlearts, Spirit of Cross-Stitch Festivals®, and sampler guilds, she found that her students were keenly interested in making special things and showing off their needlework skills. However, over and over, Merry heard students say that while they could do the stitching, they were uncertain about how to finish the projects. Merry took the matter to heart and designed and taught simple finishing ideas that the students could easily master.

When, after teaching for several years, she decided to publish the teaching projects, she searched for a name for the designer packets. "Since every piece I design comes straight from my heart and since I am so sentimental, I called my works 'From Merry's Heart.'" The chart packs are sold at Spirit of Cross-Stitch Festivals® and by mail.

Another teaching opportunity for Merry came when Jean Farish Huls asked her to create a stitcher's case and

teach it "before a camera" as a part of the Spirit of Cross-Stitch Video Library. The video allowed Merry to share in close-up details her finishing instructions and techniques with stitchers in their homes. Many stitchers who have taken her classes have also purchased the video as a "refresher course".

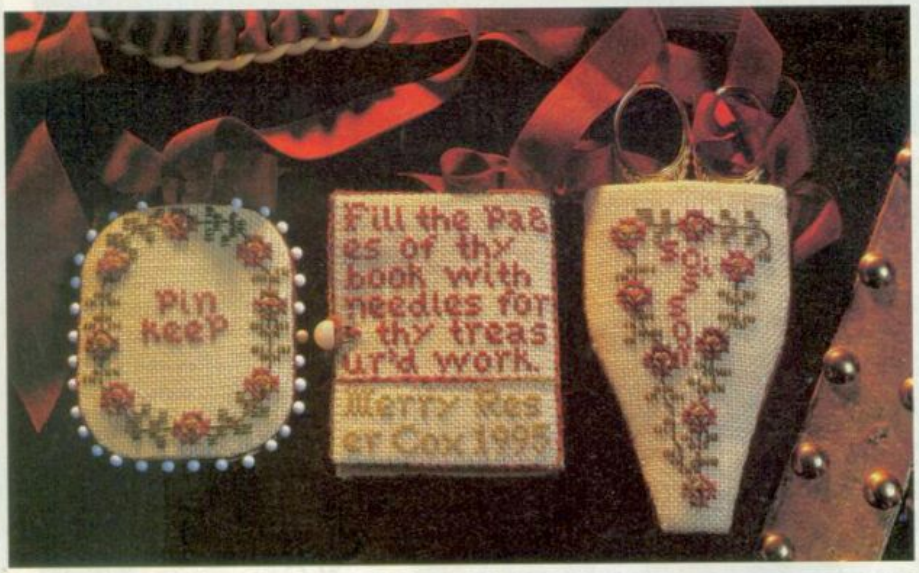
Merry, a consummate teacher, is working on a sampler and matching chatelaine that she will teach for the American Needlepoint Guild national seminar in 1996. In addition, she will teach at The Greenbrier National Academy of Needlearts. The project is a shaker box and all the accessories that go in it. She will teach at the 1996 Spirit of Cross-Stitch Festivals® as well.

"Every time I teach a class, I encourage the students to take more and more classes, for I feel that every person with whom you come in contact has something to offer, even if it is just one little tip. While the heaviest burden of responsibility I have is teaching and showing students step by step and working with them until they feel comfortable with a stitch, the most personally satisfying aspect of all I do is showing people they can do this stitchery and sharing with them my love and enthusiasm for needlework. I also take classes when I can, for I feel that we should never stop learning."

The project shown on the cover of this magazine, *Share Thy Bounty*, encompasses many of the characteristics typical of a Merry Cox design and gives the viewer a glimpse of Merry's life. By substituting one's date of birth, information about children, etc., the stitcher can create an heirloom embellished with personal history suitable for handing down through the generations to follow.

"Living in the San Joaquin valley, we owned a vineyard for fifteen years and made raisins from our grapes. When I started *Share Thy Bounty*, I looked for a way to present the grapes as dimensional stitches and for a thread that would replicate the play of light on the grape stumps," the designer explains.

Most of Merry's designs carry a poem or verse written in a fashion that is typical of the eighteenth-century



Rose-Wreath Chatelaine designed by Merry Cox as pictured in *Sampler & Antique Needlework: A Year in Stitches, Volume II*

The Caron Collection
Waterlilies Silk
108 antique rose

The Caron Collection
Wildflowers
X 016 bark

Fabric: 28-count French Lace linen from Wichelt Imports, Inc. (**NOTE:** 34" x 22" piece is needed to make all parts of *Share Thy Bounty.)*
Stitch count: 44H x 78W
Design size:
28-count 3¼" x 5⅝"

Instructions: Cross stitch over two threads, using two strands of floss or one strand Waterlilies or Wildflowers unless otherwise indicated. If two colors are bracketed together, use one strand of each color.

samplers that fascinate and inspire her. "When I write the poetry, I try to write it so that it sounds old, for I like my pieces to have that antique quality about them."

Merry stresses the importance of documenting work by adding the stitcher's full name and the year, even if the design must be amended to accommodate this identification. "On my first piece of counted cross stitch, I didn't even add my initials. Then I got bolder and added my initials and the year. Later I realized that on one of the little antique pieces I have, the maker had put her initials and just the year, '90.' Well, it was made in 1890; but of course now we have passed 1990, so I feel it is very important to put the full year."

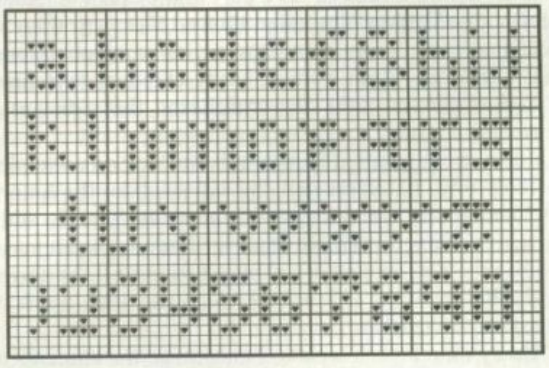
For information on Merry's designs, write to "From Merry's Heart," Designs by Merry Cox, Post Office Box 402, Clovis, California 93613. To order an Eva Rosenstand catalog ($5.00), write to Eva Rosenstand, Post Office Box 185, Clovis, California 93613. For information on Merry's video, contact Spirit of Cross-Stitch Video Library, 6000 Meadowbrook Mall Court, Suite 3, Clemmons, North Carolina 27012. For information about *Sampler & Antique Needlework: A Year in Stitches, Volume II*, see page 53.

SHARE THY BOUNTY NEEDLEBOOK

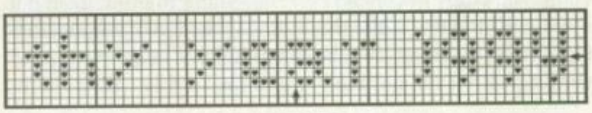
Designed by Merry Cox

	DMC	Coats	Anchor®	
■	310	8403	403	black
+	317	8512	400	pewter gray
.	732	—	281	olive
△	3041	4222	871	antique violet, med.
☆	3042	4221	869	antique violet, lt.
♥	3740	—	873	antique violet, dk.
•[	3740	—	873	antique violet, dk.
	3041	4222	871	antique violet, med.
○[	3041	4222	871	antique violet, med.
	3042	4221	869	antique violet, lt.
	453	8231	231	shell gray, lt.

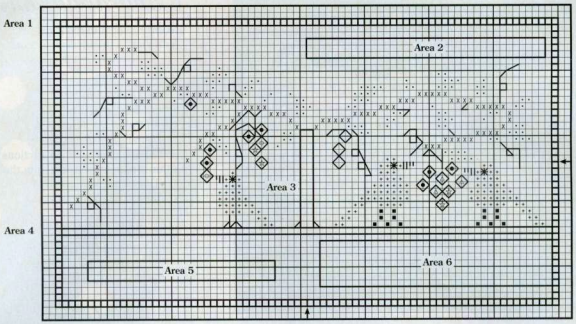
Special instructions:
Area 1—Work four-sided stitch for border, using one strand antique rose Waterlilies.
Area 2—Cross stitch over one thread for lettering, using one strand 3740/—/873. Personalize using alphabet provided.
Area 3—Work closed herringbone stitch over four threads for grape stump, using one strand antique rose Waterlilies silk. Work framed double-cross stitch for grapes where ◊ appears, using two strands of floss and referring to stitch diagram on page 44. Backstitch tendrils using two strands 732/—/281. Work Smyrna cross stitch for bird's eye, using two strands 310/8403/403. Work satin stitch for bird's beak in direction indicated on chart, using two strands 310/8403/403.
Area 4—Work closed herringbone stitch for dividing band, using two strands 453/823/231.
Areas 5 and *6*—Cross stitch over one thread for lettering, using one strand 3740/—/873.



ALPHABET



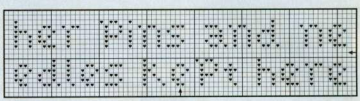
AREA 5



SHARE THY BOUNTY NEEDLEBOOK

NUN'S STITCH

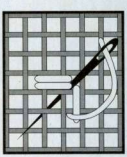
STEP 1



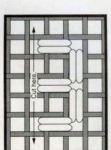
AREA 6

STEP 2

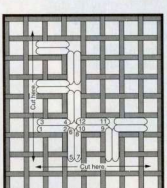
STEP 3



STEP 4



STEP 5



HOW TO TURN A CORNER

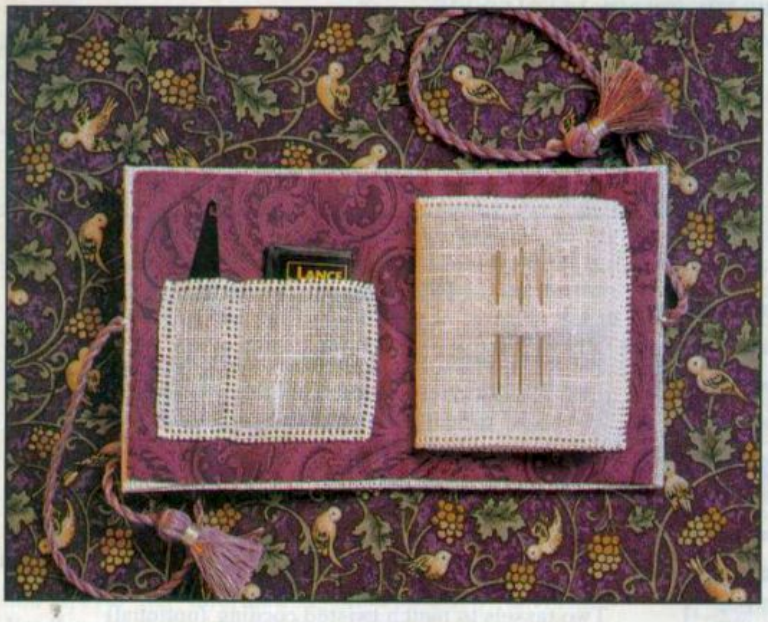
Finishing Instructions

Materials:

3¼" x 5⅝" piece complementary fabric for lining
Two 3" x 4¾" pieces linen to match needlebook cover
2¼" x 2¾" piece linen to match needlebook cover
Sewing thread to match linen
Ecru 70/2 linen thread **or** ecru tatting cotton
Medium-weight iron-on interfacing
#24 tapestry needle Hand-sewing needle
Two 7" lengths ⅛" ribbon **or** twisted cording to complement needlebook cover
Two tassels to match twisted cording (optional)

1. Complete stitching for needlebook cover following chart and instructions on page 18. When stitching for needlebook cover is complete, press on wrong side. On wrong side, score linen (with needle or finger press) three threads beyond four-sided-stitch border.
2. Cut interfacing to fit inside scored area. Following manufacturer's directions, fuse interfacing to wrong side of needlebook cover within scored area.
3. Fold linen along scored line, trimming edge to ⅜".
4. For lining, turn under edges to make lining ⅛" smaller than needlebook cover. With wrong sides together, blindstitch lining to needlebook cover.
5. To make page for needlebook, use linen thread or tatting cotton to work nun's stitch on 3" x 4¾" piece of linen. Nun's-stitched area should measure 2½" x 4¼". Trim off excess linen to edge of nun's stitches. Repeat for second page of needlebook.

(Continued on page 20)



6. To attach pages to needlebook, stack pages and fold 4¼" side in half. Using a running stitch, sew pages together along fold line and then to right side of needlebook, referring to photo above for placement.

7. To make pocket for needlebook, use linen thread or tatting cotton to work nun's stitch on 2¼" x 2¾" piece of linen. Nun's-stitched area should measure 1¾" x 2¼". Referring to photo, measure in ¾" and work a vertical row of pulled four-sided stitches. Trim off excess linen to edge of nun's stitches. Blind stitch to left side of needlebook, referring to photo for placement.

8. Referring to photo for placement, attach ribbon or twisted cording for closure.

Editor's Note: To receive instructions for making twisted cording and tassels, send a self-addressed, stamped envelope to

Needlebook Closure Instructions
Just CrossStitch Magazine
405 Riverhills Business Park
Birmingham, AL 35242
U.S.A.

Congratulations

to the Winners of the Zweigart® Aida Plus™ Christmas Ornament Design Contest

First Place

Wauneta B. Wine
of Columbia, Maryland
"First Christmas Cube"
(**NOTE:** The chart and instructions for this ornament will appear in the December 1995 issue of *Just CrossStitch* magazine.)

Second Place

Eileen Gilliland
of Cranford, New Jersey
"Peek-a-Boo Santa"

Third Place

Sheila Guillot
of Nederland, Texas
"Peace on Earth"

Honorable Mentions

Evelyn K. Duncan
of Garner, North Carolina
"Sugar Plum Cottage"

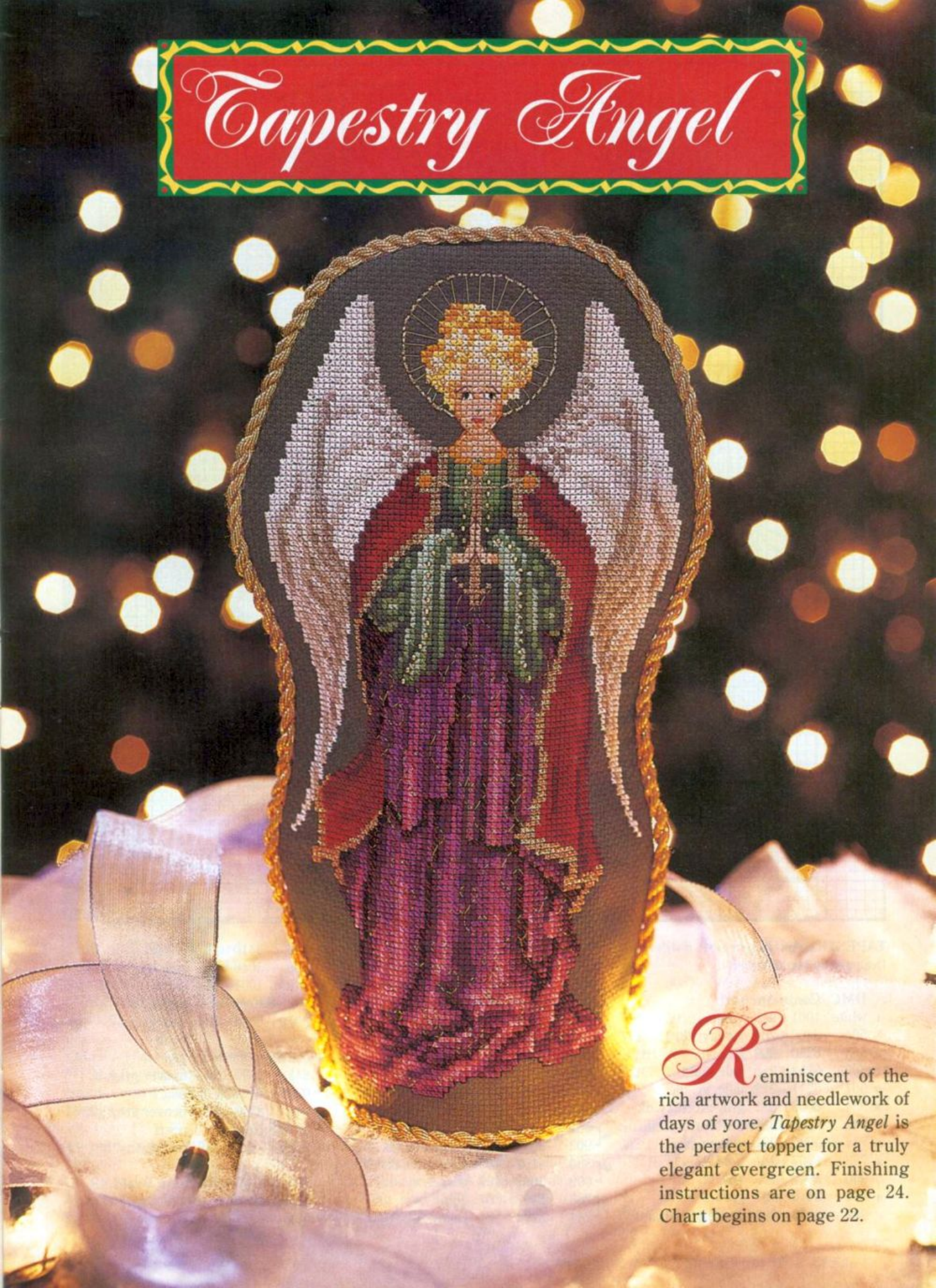
A.L. Lauer
of Chesapeake, Virginia
"Stained-Glass Ornament"

Dorothy Roller
of Colorado Springs, Colorado
"Special Delivery Ornament"

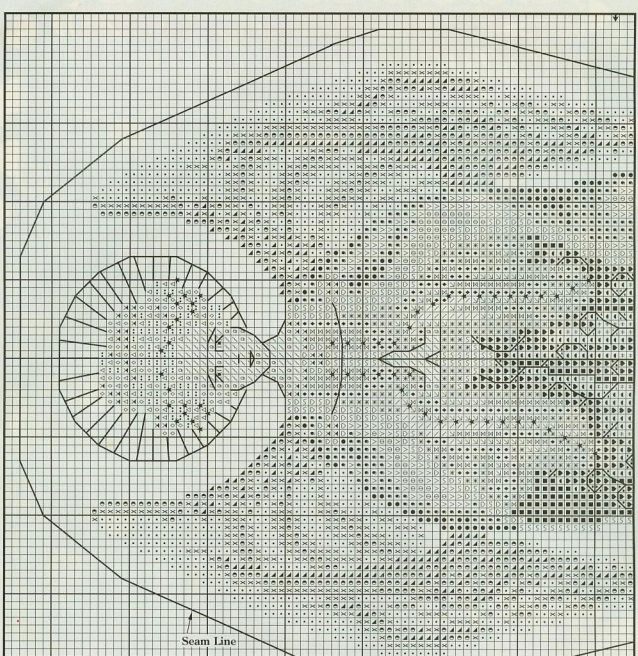
Melinda M. Bowman
of Allentown, Pennsylvania
"Photo Ornament"

Peggy Makricostas
of Weirton, West Virginia
"Red Ornament"

Tapestry Angel



Reminiscent of the rich artwork and needlework of days of yore, *Tapestry Angel* is the perfect topper for a truly elegant evergreen. Finishing instructions are on page 24. Chart begins on page 22.



TAPESTRY ANGEL

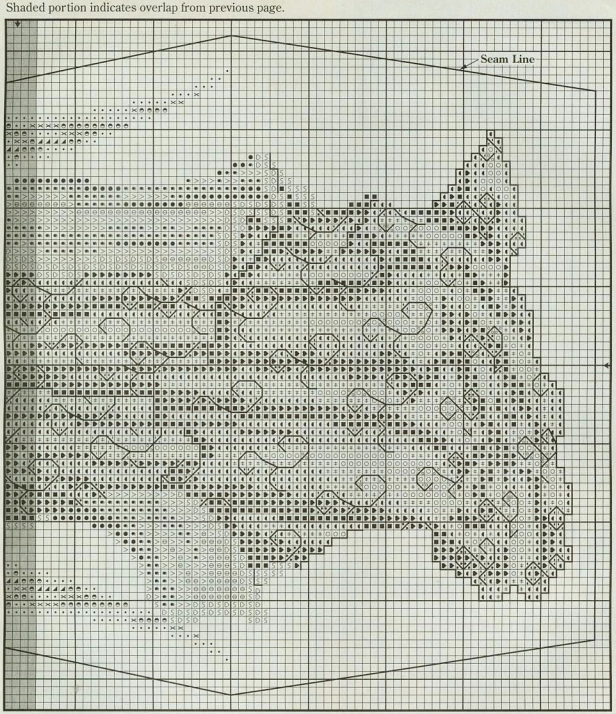
Designed by Marie Barber

	DMC	Coats	Anchor®	
I	white	1001	01	white
\	564	6209	206	jade, vy. lt.
⩗	563	6210	209	jade, lt.
⧖	562	6213	210	jade, med.
◆	561	6211	212	jade, vy. dk.
✱	924	6008	851	gray-green, vy. dk.
⟋	945	3335	881	flesh
△	744	2293	301	yellow, pl.
⧗	783	5307	307	gold
◫	666	3046	46	red, bt.
●	816	3410	20	garnet
•	902	3083	897	garnet, vy. dk.
■	310	8403	403	black
	902	3083	897	garnet, vy. dk.
⩒	402	—	347	mahogany, vy. lt.
	945	3335	881	flesh
••	white	1001	01	white
	744	2293	301	yellow, pl.
○	554	4104	96	violet, lt.
	3328	3071	10	salmon, med.
⩩	553	4097	98	violet, med.
	347	3013	13	salmon, dk.
◓	552	4092	101	violet, dk.
	902	3083	897	garnet, vy. dk.
♥	550	4107	102	violet, vy. dk.
	902	3083	897	garnet, vy. dk.
◊	783	5307	307	gold
	744	2293	301	yellow, pl.
V	816	3410	20	garnet
	666	3046	46	red, bt.
✦	white	1001	01	white
	032BF	Kreinik		pearl
X	3072	6005	234	beaver gray, vy. lt.
	032BF	Kreinik		pearl
◑	648	8390	900	beaver gray, lt.
	032BF	Kreinik		pearl
◣	646	8500	273	beaver gray, dk.
	032BF	Kreinik		pearl
bs	3776	—	349	mahogany, lt.

Kreinik Metallic Fine Braid #8

♡	017HL	white gold
∩	021	copper

Shaded portion indicates overlap from previous page.



Kreinik Metallic Cord

002C	gold

Mill Hill Glass Seed Beads

★ 40557	gold

Fabric: 14-count teal green Aida from Wichelt Imports, Inc.
Stitch count: 143H x 76W
Design size:
11-count 13" x 7"
14-count 10¼" x 5½"
16-count 9" x 4¾"

Instructions: Cross stitch using three strands of floss. Backstitch using one strand of floss or one strand of Kreinik Metallics. Work straight stitch using one strand Kreinik Metallics. When two floss colors are bracketed together, use two strands of top color and one strand of bottom color. When floss and Kreinik Blending Filament are bracketed together, use two strands of floss and three strands of blending filament. Work French knots for eyes where ▪ appears at intersecting grid lines, using two strands 310/8403/403 and wrapping floss around needle once. Attach beads where ★ appears at intersecting grid lines, using one strand matching floss.

Backstitch (bs) instructions:

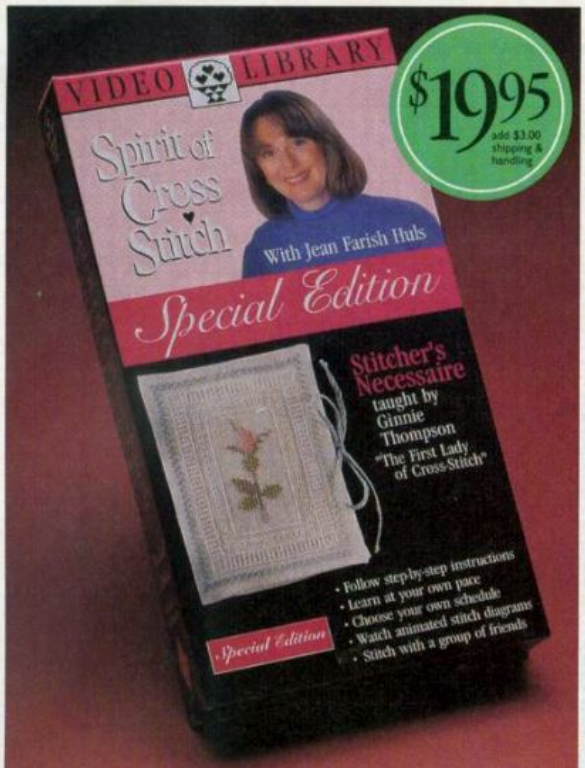
3776	—	349	checks, chin, neck
902	3083	897	hands, eyes, eyebrows, nose
347	3013	13	lips
310	8403	403	dress
017HL	Kreinik		halo
002C	Kreinik		scrollwork on dress

Straight-stitch instructions:

002C Kreinik	gloria in halo
017HL Kreinik	coat closure

Stitched by Kayla Conners

(Finishing instructions are on page 24.)



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Finishing Techniques Made Easy

by Lorna Reeves

Tree Topper

A beautiful topper is the perfect finishing touch for any Christmas tree and is often handed down from one generation to the next. These simple instructions will help you turn a lovely cross-stitched piece into a family heirloom.

Materials:
7½" x 12" piece complementary fabric (for backing)
Two 7½" x 12" pieces heavy-weight interfacing
45" length 8 mm./⅜"-diameter gold cording
Sewing thread, colors: teal green, gold
Scissors
Straight pins
Hand-sewing needle
Air-soluble fabric-marking pen
Measuring tape
Transparent tape
Iron
Sewing machine (optional)

1. Complete cross stitch following instructions given.
2. Using air-soluble fabric-marking pen and referring to chart on pages 22 and 23, mark seam line on cross-stitch fabric.
3. Place interfacing on back of cross-stitch fabric and pin. Using teal green thread, sew together following seam-line markings to form a single, front piece with which to work. Remove pins.
4. Place remaining interfacing on back of complementary fabric and pin. Using a ¼" seam allowance, sew together to form a single, back piece with which to work. Remove pins.
5. Place assembled front and backing pieces with right sides together and pin. Sew pieces together just inside first seam line on front piece. Remove pins. Trim seams to ¼", clipping curves as needed.
6. Turn excess fabric at bottom of tree topper up against wrong side, leaving ½" of fabric below cross-stitched design. Press. Whipstitch edges of fabric in place, catching only the interfacing on front side. Turn tree topper right-side out. Press.
7. Taping raw edges of cording, cut cording into one 15" length and one 30" length. Attach 30" length to perimeter of tree topper to cover seam, using gold thread and tucking raw edges inside bottom of tree topper. Attach 15" length to bottom of tree topper, using gold thread, beginning in center back, and tucking raw edges inside bottom of tree topper. (**NOTE:** To attach cording, use a small whipstitch to secure cording almost invisibly.) Secure raw edges of cording on inside of tree topper with tacking stitches.

Three Ships

Inspired by the lyrics of a traditional yuletide carol, this non-traditional design is certain to have wide-spread appeal. The bell border, with the unique use of sequins as clappers, adds interest to the stitchery while serving as the perfect framework for the three galleons. Chart begins on page 26.

THREE SHIPS

Designed by Patricia Andrle

	DMC	Coats	Anchor®	
△	white	1001	01	white
+	312	7979	979	navy, lt.
♥	349	2335	13	coral, dk.
L	350	3111	11	coral, med.
Z	640	5393	393	beige-gray, vy. dk.
◊	642	5832	832	beige-gray, dk.
○	677	—	886	old gold, vy. lt.
C	734	—	279	olive, lt.
•	746	2275	275	off white
=	754	3146	6	peach-flesh, lt.
\	762	8510	397	pearl gray, vy. lt.
‡	828	7053	158	blue, ul. lt.
v	830	—	277	olive, dk.
‖	831	—	277	olive, med.
–	832	—	907	olive
/	834	—	945	olive, vy. lt.
T	948	2331	779	peach-flesh, vy. lt.
>	3024	8390	900	brown-gray, vy. lt.
∧	3752	7876	976	antique blue, vy. lt.
X	3790	—	—	beige-gray, ul. dk.
■	3799	8999	236	pewter gray, dk.
A	352	3008	9	coral, lt.
	027BF	Kreinik		orange
%	734	—	279	olive, lt.
	002HL	Kreinik		gold
⊣	832	—	907	olive
	002BF	Kreinik		gold
I	910	6031	229	emerald, dk.
	008BF	Kreinik		green
bs	890	6021	212	pistachio, ul. dk.

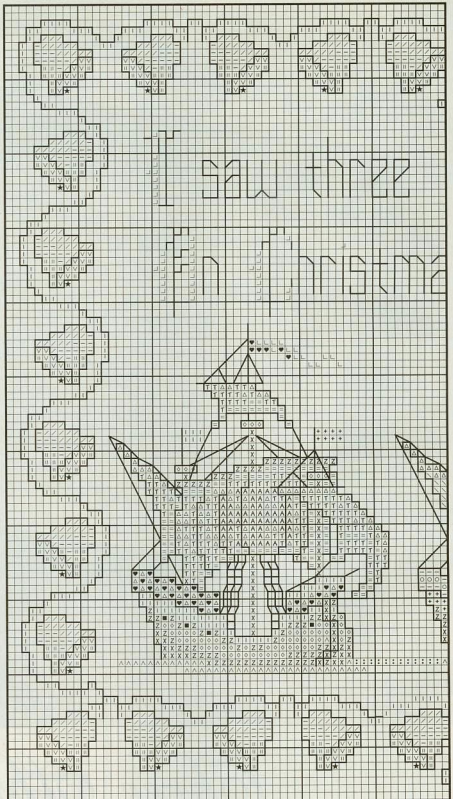
Sequins 5 mm
green (12 needed)
red (12 needed)
gold (12 needed)

Fabric: 28-count daffodil pastel linen from Zweigart®
Stitch count: 105H x 143W
Design size:
14-count 7½" x 10¼"
18-count 5⅞" x 8"
25-count 8½" x 11½"
28-count 7½" x 10¼"

Instructions: Cross stitch over two threads using three strands of floss. Backstitch using one strand of floss unless otherwise indicated. When floss and Kreinik Blending Filament (BF) are bracketed together, use two strands of floss and one strand of blending filament. Attach sequins for bell clappers where ★ appears, using two strands 3799/899/236. Alternate colors of sequins, referring to photo on page 25.

Backstitch (bs) instructions:

3799	899	236	lettering
008BF	Kreinik		
890	6021	212	green border
008BF	Kreinik		
640	5393	393	sails, spars, flag
002HL	Kreinik		poles, light gold
			side of bells
3799	8999	236	remainder of backstitching



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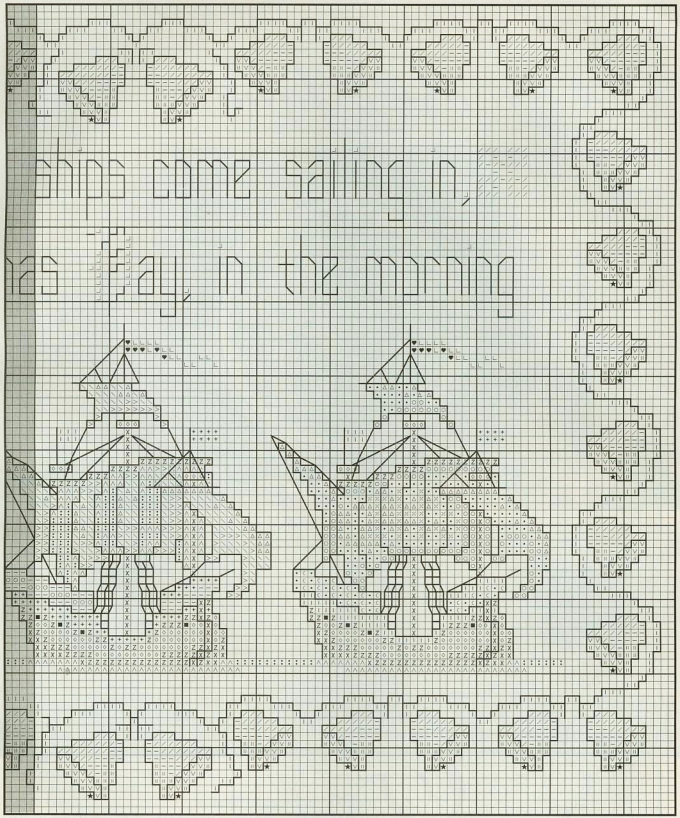


Pinecone Wreath and Afghan

Enjoy the intricacy and detail of our autumn-time wreath as you stitch it. Gentle touches of metallics on the berries and on the tips of several pinecones add realistic glints of light to this lovely stitchery, and the large metallic bow is its crowning element. Motifs from the wreath have been placed in the four corners of an afghan fabric that can be used as a mantle cloth, a tabletopper, or as a decorative blanket. Charts begin on page 29.

PINECONE WREATH AND AFGHAN

Designed by Annmarie Bachman for Kreinik Manufacturing Co.

	DMC	Coats	Anchor®	
=	321	3500	47	red
X	420	5374	374	hazelnut, dk.
ı	422	5372	942	hazelnut, lt.
⊖	435	5371	363	brown, vy. lt.
+	436	5943	362	tan
♥	498	3410	43	red, dk.
∧	666	3046	46	red, bt.
★	801	5475	353	coffee, dk.
•	822	5830	830	beige-gray, lt.
⫩	839	5360	360	beige-brown, dk.
✱	869	—	906	hazelnut, vy. dk.
➹	892	3152	28	carnation, med.
–	3045	2412	886	yellow-beige, dk.
■	3371	5478	382	black-brown
\	white	1001	01	white
	032BF	Kreinik		pearl
T	420	5374	374	hazelnut, dk.
	433	5471	944	brown, med.
⅄	422	5372	942	hazelnut, lt.
	104C	Kreinik Cord		colonial gold
⅄	433	5471	944	brown, med.
	801	5475	353	coffee, dk.
◆	498	3410	43	red, dk.
	902	3083	897	garnet, vy. dk.
▲	500	6880	879	blue-green, vy. dk.
	927	6006	848	gray-green, med.
☆	501	6878	878	blue-green, dk.
	927	6006	848	gray-green, med.
♡	501	6878	878	blue-green, dk.
	928	7225	274	gray-green, lt.
S	502	6876	877	blue-green
	928	7225	274	gray-green, lt.
⌊	504	6875	875	blue-green, lt.
	3072	6005	234	beaver gray, vy. lt.
bs	898	5476	360	coffee brown, vy. dk.
bs	205C	Kreinik Cord		antique gold

Kreinik Fine Braid #8

△	002	gold
•	102	Vatican
⁄	102HL®	Vatican hi lustre
⁄	104C	colonial gold cord
⁄	202HL	Aztec gold
◗	205C	antique gold cord
◡	210	gold dust

Fabric: 32-count platinum Belfast linen from Zweigart®; cream Teresa Cloth Afghan from *Just CrossStitch®*

Stitch count:

Wreath 226H x 223W

Afghan 43H x 44W

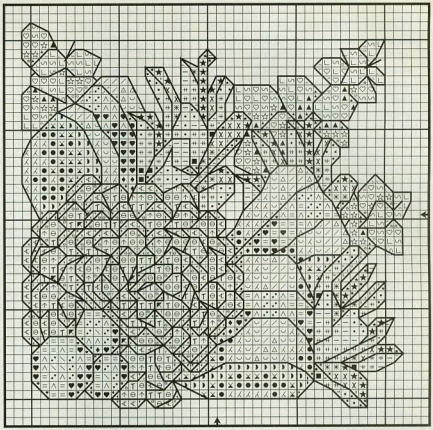
Design size:

Wreath 14⅛" x 14"

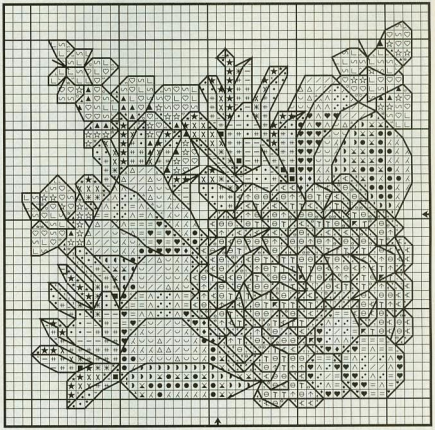
Afghan 6¼" x 6⅛"

Instructions: Cross stitch over two threads using two strands of floss

(Continued on page 30)



AFGHAN CHART 1



AFGHAN CHART 2

(Continued from page 29)
for wreath or six strands of floss for afghan. Backstitch using two strands for wreath or three strands for afghan. When two colors are bracketed together, use one strand of each for wreath or three strands of each for afghan. When floss and Kreinik Blending Filament (BF) are bracketed together, use one strand of floss and two strands of blending filament for wreath or six strands of floss and two strands of blending filament for afghan. When floss and Kreinik Cord are bracketed together, use two strands of floss and one strand of cord for wreath or six strands of floss and two strands of cord for afghan. Cross stitch using one strand Kreinik Fine Braid #8 for wreath or two strands fine braid #8 for afghan. When two colors are bracketed together for backstitch, use one strand of each for wreath or two strands top color and one strand bottom color for afghan.

NOTE: For afghan chart placement, refer to Afghan Schematic on page 33.

Backstitch (bs) instructions:

3371 5478 382 dark part of pinecones

898 5476 360 light part of pinecones

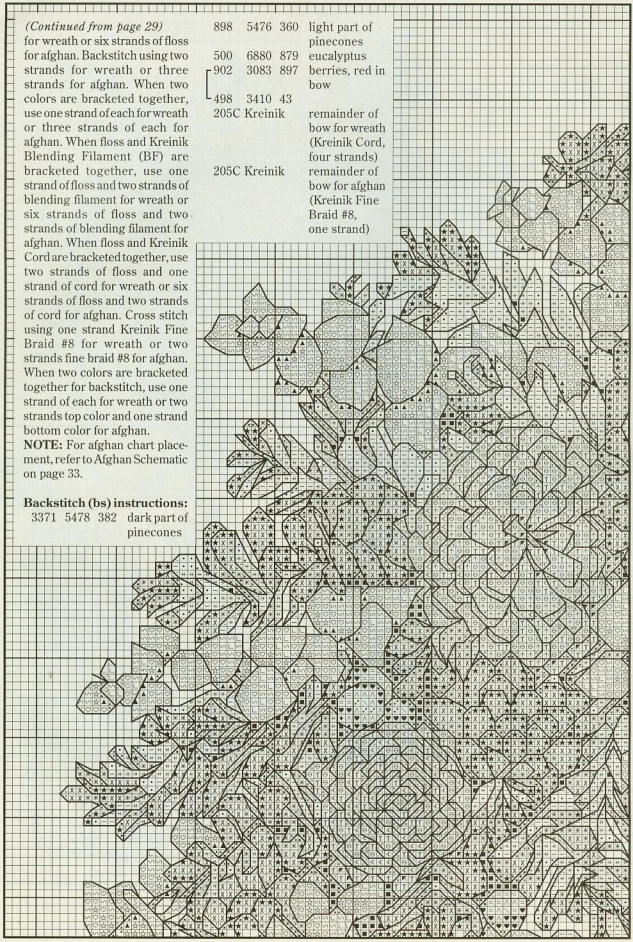
500 6880 879 eucalyptus

902 3083 897 berries, red in bow

498 3410 43

205C Kreinik remainder of bow for wreath (Kreinik Cord, four strands)

205C Kreinik remainder of bow for afghan (Kreinik Fine Braid #8, one strand)



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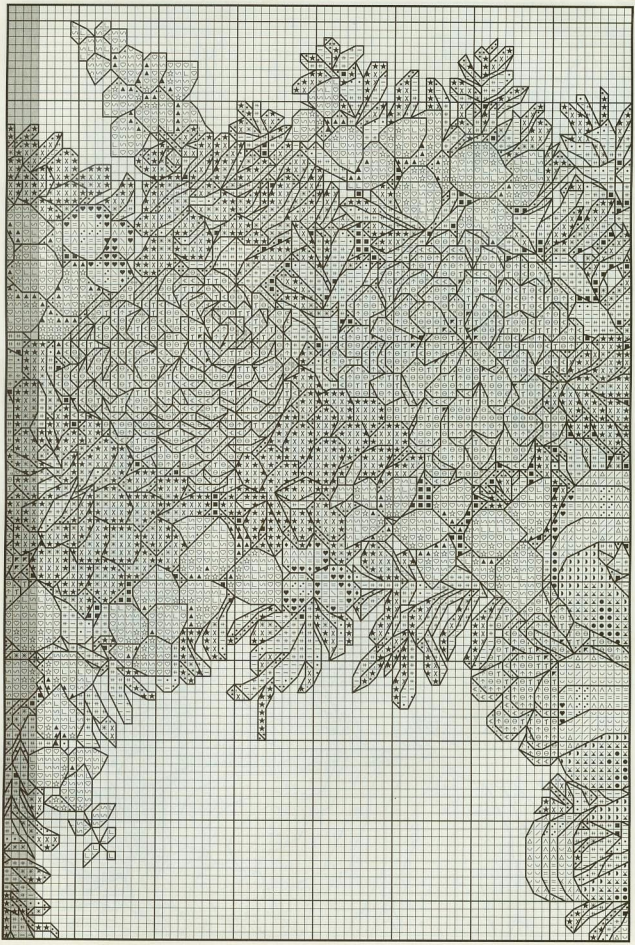

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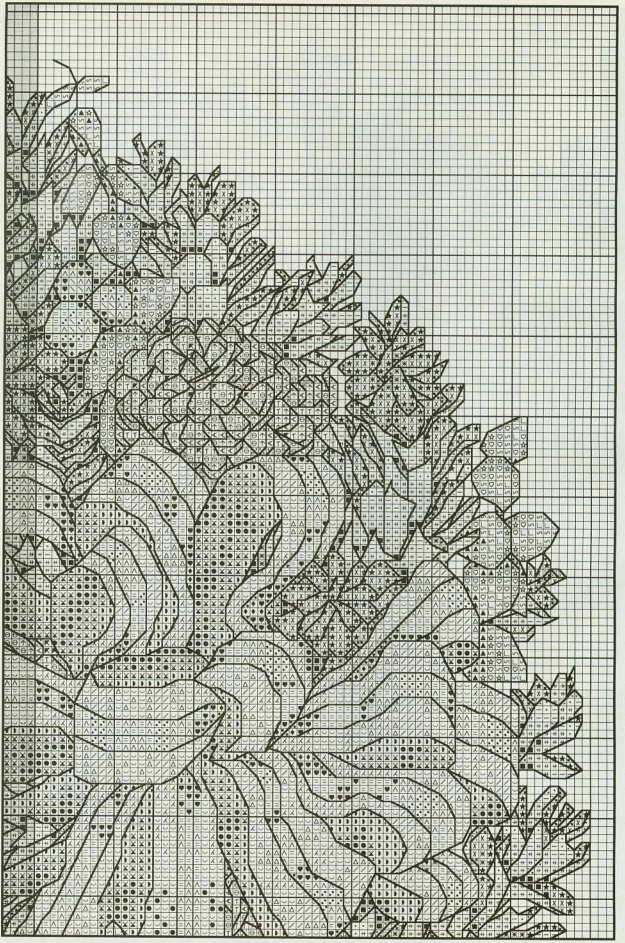

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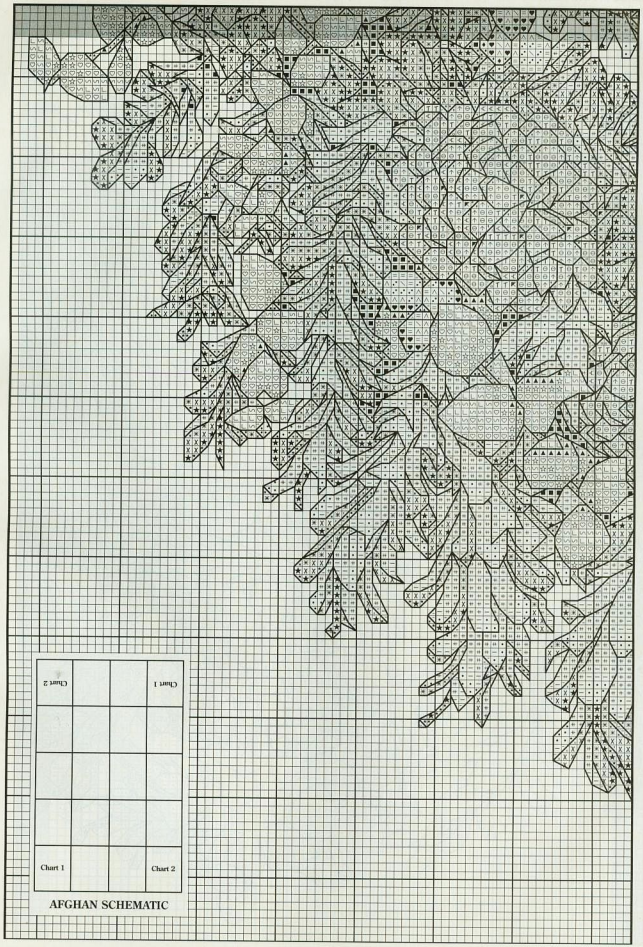

AFGHAN SCHEMATIC

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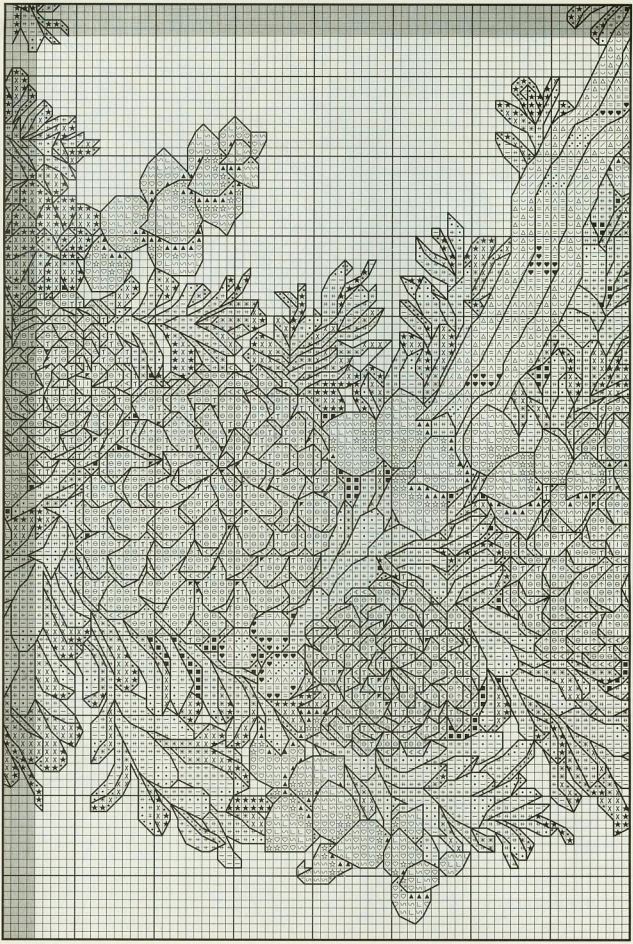

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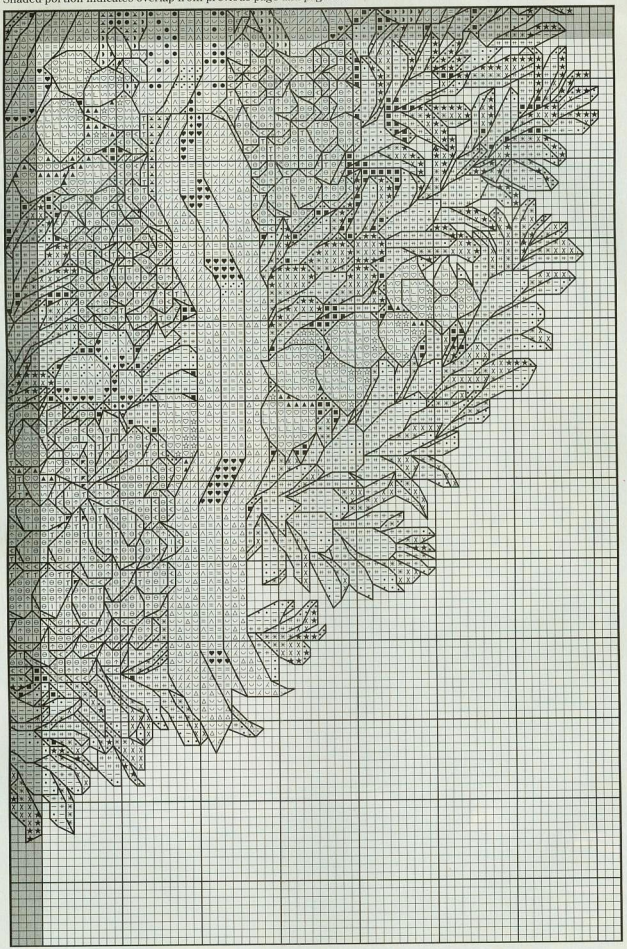


SAMPLERS OF THE MONTH

November & December

The months of November and December are laden with official holidays of all sorts as well as other days of personal significance—birthdays, anniversaries, etc. Why not commemorate some of these special occasions with our delightfully petite samplers? Stitched to be kept or given as gifts, these challenging diminutives are certain to thrill any lucky recipient. Charts and instructions begin on page 37. Stitch illustrations are on page 44.

NOVEMBER SAMPLER

Designed by Linda P. Reeves

	DMCFT	DMC	Anchor®	
v	2407	407	883	flesh, dk.
♥	2745	745	300	yellow, lt. pl.
★	2759	3779	4146	terra cotta, ul. vy. dk.
	2209	209	110	lavender, dk.
	2210	210	108	lavender, med.
	2405	3772	379	flesh, dk.

Access Discount Commodities Attachments

⬭ 065A citrine cabochon

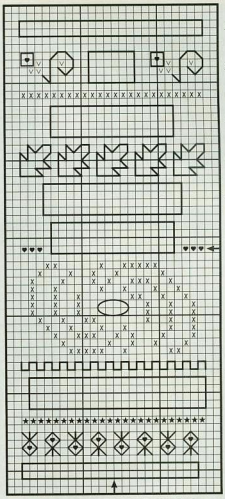
The Caron Collection Waterlilies Silk

X 124 sunglow

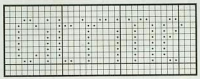
Fabric: 28-count antique tan linen from Wichelt Imports, Inc.
Stitch count: 58H x 24W
Design size:
25-count 4½" x 2"
28-count 4⅛" x 1¾"
30-count 3⅞" x 1⅜"
32-count 3⅝" x 1½"

Instructions: Cross stitch over two threads using one strand DMC Flower Thread (DMCFT) or two strands Caron Waterlilies. Backstitch using one strand DMCFT.

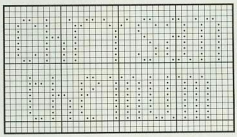
Special instructions:
NOTE: Stitch illustrations and chart for alphabet and numerals are on page 44.
Area 1—Work Montenegrin stitch using two strands sunglow Waterlilies.
Area 2—Work diagonal queen stitch for flower where ◻ appears, using 2745/745/300. Backstitch stems using 2407/407/883. Work half cross stitch over one thread for date, using 2405/3772/379.
Area 3—Work half cross stitch over one thread for lettering, using 2405/3772/379.
Area 4—Backstitch leaves alternating 2209/209/110 and 2210/210/108.
Area 5—Work half cross stitch over one thread for lettering, using 2405/3772/379.
Area 6—Attach bead where ⬭ appears using one strand of matching DMCFT.
Area 7—Work double-running stitch using 2209/209/110.
Area 8—Work half cross stitch over one thread for lettering, using 2405/3772/379.
Area 9—Work half-and-half cross stitch using 2759/3779/4146.
Area 10—Work star stitch where ◊ appears, using 2745/745/300. Backstitch tendrils using 2407/407/883.
Area 11—Work herringbone stitch using two strands sunglow Waterlilies.



NOVEMBER SAMPLER



AREA 3



AREA 5

AREA 8

DECEMBER SAMPLER

Designed by Linda P. Reeves

	DMCFT	DMC	Anchor®	
v	2434	434	370	brown, lt.
+	2436	436	362	tan
X	2738	738	372	tan, vy. lt.
	2337	336	150	navy

Access Discount Commodities Attachments

O	054A	topaz cabochon

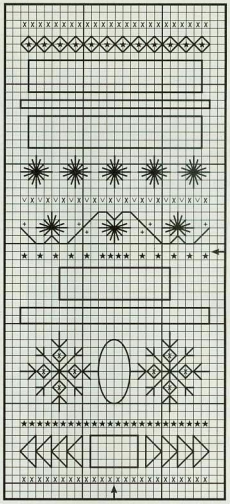
The Caron Collection Waterlilies Silk

★	018	peacock

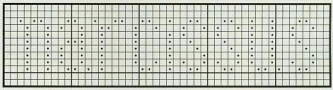
Fabric: 28-count antique tan linen from Wichelt Imports, Inc.
Stitch count: 58H x 24W
Design size:
25-count 4½" x 2"
28-count 4⅛" x 1¾"
30-count 3⅞" x 1⅝"
32-count 3⅜" x 1½"

Instructions: Cross stitch over two threads using one strand of DMC Flower Thread (DMCFT) or two strands Caron Waterlilies. Backstitch using one strand DMCFT.

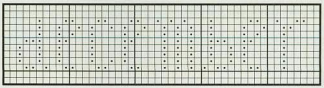
Special instructions:
NOTE: Stitch illustrations and chart for alphabet and numerals are on page 44.
Area 1—Work star stitch where ◊ appears, using two strands peacock Waterlilies.
Area 2—Work half cross stitch over one thread for lettering, using 2337/336/150.
Area 3—Work Saint-George and Saint-Andrew stitch using 2436/436/362.
Area 4—Work half cross stitch over one thread for lettering, using 2337/336/150.
Area 5—Work diamond-eyelet stitch using two strands peacock Waterlilies.
Area 6—Work partial eyelet stitch using 2738/738/372. Backstitch vine using 2434/434/370.
Area 7—Work half cross stitch over one thread for lettering, using 2337/336/150.
Area 8—Work long-armed cross stitch using two strands peacock Waterlilies.
Area 9—Work star stitch where ◊ appears, using 2738/738/372. Backstitch snowflakes using 2434/434/370. Attach bead where O appears, using one strand matching DMCFT.
Area 10—Work half cross stitch over one thread for date, using 2337/336/150. Work arrow stitch using 2436/436/362.
Area 11—Work half-and-half cross stitch using 2738/738/372.



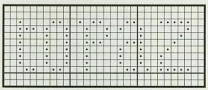
DECEMBER SAMPLER



AREA 2



AREA 4



AREA 7

Bee Kind

Bees abound in our clever exhortation to kind behavior. This whimsical stitchery can be worked on a linen band and finished as a bellpull, as shown, or would be quite wonderful stitched on an alternate fabric and mounted in a primitive-style frame. *Bee Kind* is the first in our series of four folk-art bellpulls. Chart is on page 40.

BEE KIND

Designed by Charlotte Holder

	DMC	Coats	Anchor®	
♥	3051	6317	846	green-gray, dk.
•	3047	2300	956	yellow-beige, lt.
■	838	5381	380	beige-brown, vy. dk.
△	931	7051	921	antique blue, med.
☾	3827	—	311	golden brown, pl.
⁺⁺	3052	6316	860	green-gray, med.
ℑ	3830	2975	5975	terra cotta

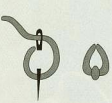
Fabric: 22-count raw linen cross-stitch band from Zweigart®

Stitch count: 113H x 32W

Design size:
22-count 10⅓" x 3"

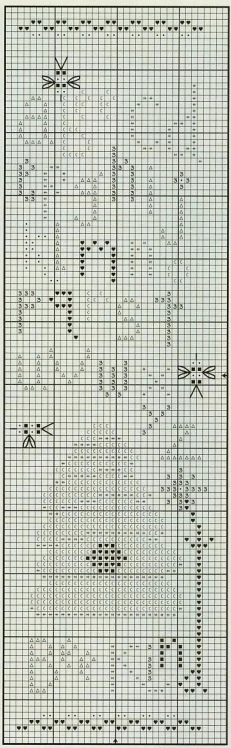
Instructions: Cross stitch over two threads using two strands of floss. Backstitch bees' antennae and stingers, using one strand 838/5381/380. Work lazy-daisy stitch for bees' wings, using one strand 3047/2300/956.

Stitched by Debbie Carlisle



LAZY-DAISY STITCH

FRENCH KNOT



BEE KIND

WHERE TO FIND IT

Cover, pages 17, and 37—For a list of retailers that stock Waterlilies silk floss, write to The Caron Collection, 67 Poland Street, Bridgeport, CT 06605.

Page 28—Cream Teresa Cloth Afghan (#999, $60.00 + 5.50 shipping) available from *Just CrossStitch*®. Call (800)768-5878 or use order form in magazine.

Page 37—For a list of retailers that stock Access Discount Commodities Attachments, write to Access Commodities, Post Office Box 1778, Rockwall, TX 75087.

Page 46—Polished brass bellpull hardware (#379—12 cm.) and small polished brass bell (#339-B) from Wichelt Imports, Inc.

Editor's Note: When contacting these sources, please tell them you read about them in *Just CrossStitch* magazine.

PROVERBS 24:3

Designed by Angela Pullen

	DMC	Coats	Anchor®	
•	white	1001	01	white
┐	775	7031	158	baby blue, lt.
‖	800	7021	144	delft, pl.
X	640	5393	393	beige-gray, vy. dk.
⊙	3781	—	—	mocha brown, dk.
▲	3371	5478	382	black-brown
◓	500	6880	879	blue-green, vy. dk.
–	966	6030	206	baby green, med.
⧖	3364	6010	843	pine green
◑	3362	6318	269	pine green, dk.
◆	632	5936	936	coffee brown, dk.
■	3772	5579	379	flesh, dk.
☾	648	8390	900	beaver gray, lt.
L	712	5387	926	cream
∽	739	5369	942	tan, ul. lt.
∞	738	5375	372	tan, vy. lt.
☆	436	5943	362	tan
♡	434	5000	370	brown, lt.
★	433	5471	944	brown, med.
◠	3072	6005	234	beaver gray, vy. lt.
Z	3072	6005	234	beaver gray, vy. lt. (half cross-stitch)
⌐	white	1001	01	white
⌐	775	7031	158	baby blue, lt.
*	3781	—	—	mocha brown, dk.
*	3371	5478	382	black-brown
*	966	6030	206	baby green, med.
+	3364	6010	843	pine green
+	738	5375	372	tan, vy. lt.
△	739	5369	942	tan, ul. lt.
△	543	5533	376	beige-brown, ul. lt.

Mill Hill Glass Seed Beads

♥	65270	frosted bottle green

Fabric: 32-count amber linen from Wichelt Imports, Inc.

Stitch count: 116H x 172W

Design size:
28-count 8½" x 12⅓"
30-count 7¾" x 11½"
32-count 7¼" x 10¾"
36-count 6½" x 9⅝"

Instructions: Cross stitch over two threads using two strands of floss. Backstitch using one strand of floss unless otherwise indicated. Work French knots where • appears at intersecting grid lines in verse, using two strands 500/6880/879 and wrapping floss around needle twice. Attach beads using one strand 543/5533/376.

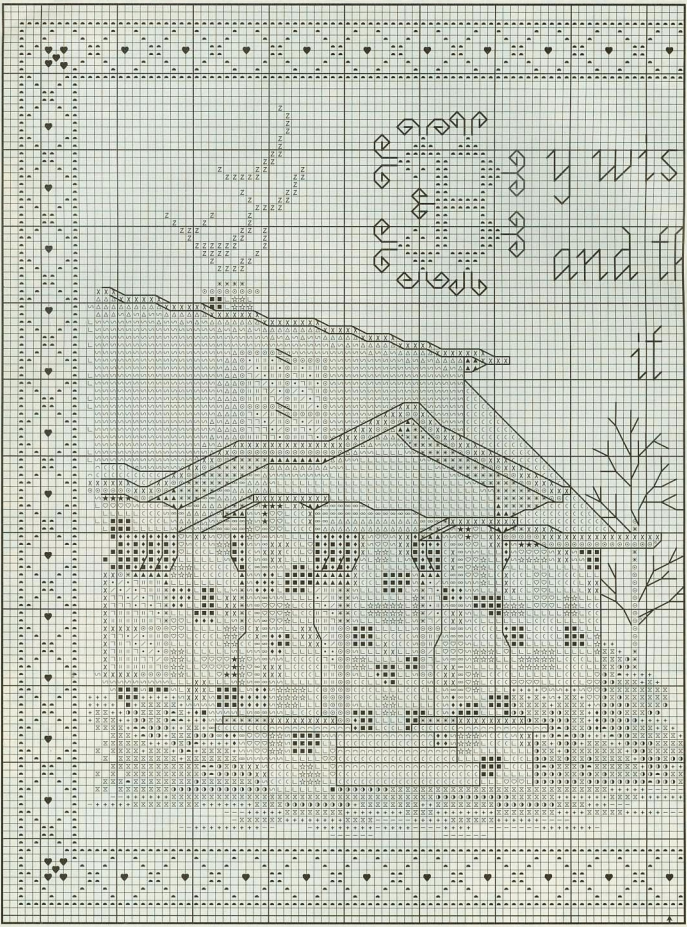
Backstitch instructions:

500	6880	879	letter "B," lettering (two strands)
3371	5478	382	remainder of backstitch

Stitched by Cheryl Forman

Proverbs 24:3

These words penned by King Solomon are interpreted in cross stitch and backstitch in this framed piece. When stitched and displayed in a prominent location in the home, it will serve as a constant reminder of true blessings. Chart begins on page 42.



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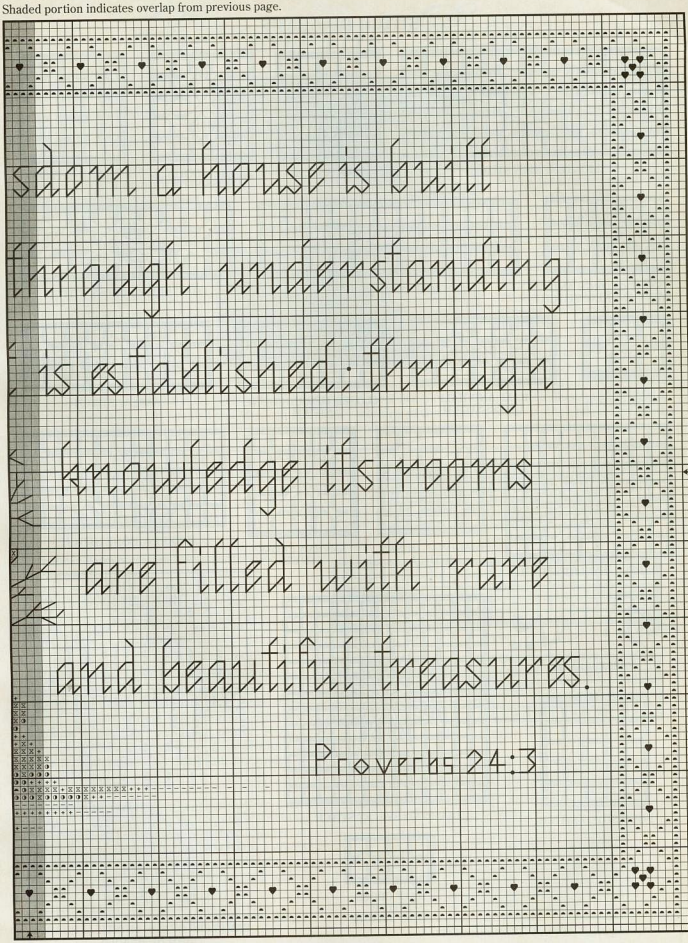
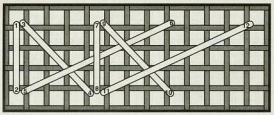


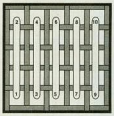
STITCH DIAGRAMS



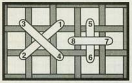
MONTENEGRIN STITCH

STAR STITCH

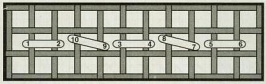
FRAMED DOUBLE-CROSS STITCH



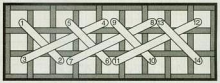
SATIN STITCH



SAINT-GEORGE AND SAINT-ANDREW STITCH

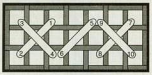


DOUBLE-RUNNING STITCH

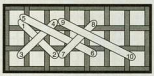


LONG-ARMED CROSS STITCH

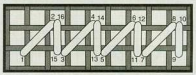
OVER ONE CROSS STITCH



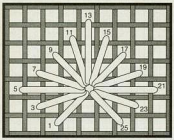
HALF-AND-HALF CROSS STITCH



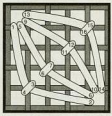
CLOSED HERRINGBONE STITCH



ARROW STITCH



PARTIAL EYELET STITCH



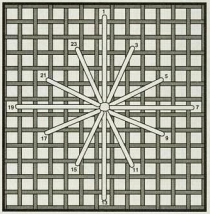
DIAGONAL QUEEN STITCH

SMYRNA CROSS STITCH

HERRINGBONE STITCH

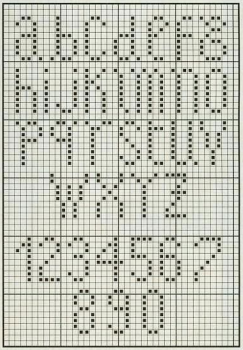
FRENCH KNOT

FOUR-SIDED STITCH



DIAMOND-EYELET STITCH

HALF CROSS STITCH (TENT STITCH)



SAMPLERS OF THE MONTH ALPHABET AND NUMERALS (Over One Thread)

BEYOND THE BASICS

Pattern Darning

by Lorna Reeves

Pattern darning is a counted-thread technique that is based on the running stitch. The practice originated from a woman's need to mend (darn) items of clothing or household linens that had tears or holes. Running stitches would be worked along the warp and/or the weft to copy the pattern of the fabric being repaired. The beauty of the technique is that the pattern is reversible.

The earliest samplers that demonstrated such patterns seem to be of Dutch, English, or German origin from the late part of the eighteenth century. Such stitchery frequently included a central embroidered motif surrounded by eight to twelve different darning patterns. However, a few Spanish and Mexican samplers from the early 1800s also employed pattern darning.

By the early part of the nineteenth century, the mastering of the skill of darning was given primary importance at Westtown (or Weston) School in Pennsylvania. Young ladies studying there were required to work a darning sampler as part of their plain-sewing curriculum. Similar samplers were also made during that same period in and near Wilmington, Delaware. Due to the absence of samplers, it would appear that the popularity of pattern darning did not spread to other regions of the United States, but rather that it was confined to areas of significant Dutch/Germanic population.

The *Pattern-Darning Napkin Ring* was inspired by a simple pattern from a Westtown School sampler. The step-by-step illustrations show the working of the counted running stitch necessary for the completion of this project.

PATTERN-DARNING NAPKIN RING

Designed by Lorna Reeves

Kreinik Soie Perleé
blanc white

Fabric: 30-count cream linen cross-stitch band from Zweigart®

Stitch count: 25H x 165W

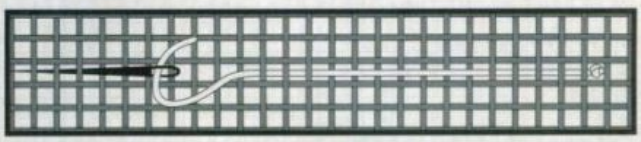
Design size:
30-count ⅞" x 5½"

Instructions: Work darning pattern, using one strand blanc Soie Perleé and a running stitch. Begin by working center line for entire width (5½") of napkin ring. Work remaining pattern above and below established center. **NOTE:** Chart given shows only a portion of width of pattern. Repeat as needed to fill 5½" width of napkin ring.

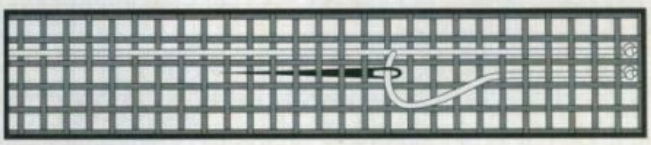
Finishing instructions: When pattern darning is complete, place right side of stitching together and sew ends of band together at sewing line to make a ring. Bring woven edges together and whipstitch closed. Turn right-side out and center pattern darning. Press folded edges of linen.

Stitched by Lorna Reeves

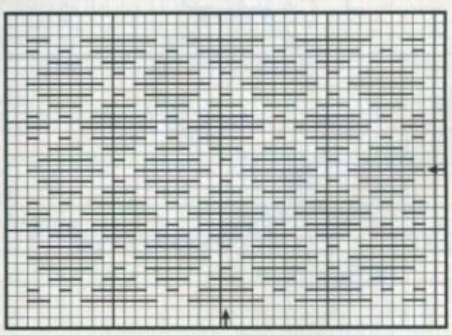
STEP 1



STEP 2



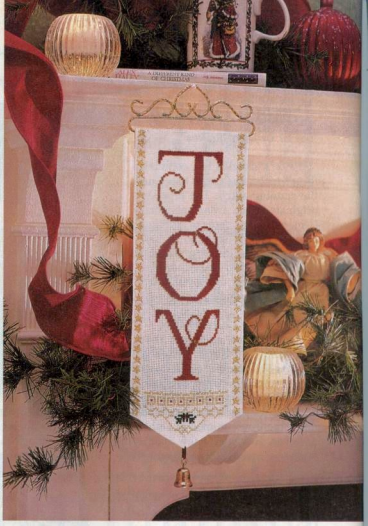
STEP 3



PATTERN-DARNING NAPKIN RING

Coffee Break

Ring in the holidays with this simple, cheery bellpull. Worked on an Aida band, this lovely decoration requires little stitching time and would make an excellent, last-minute gift for a special someone.



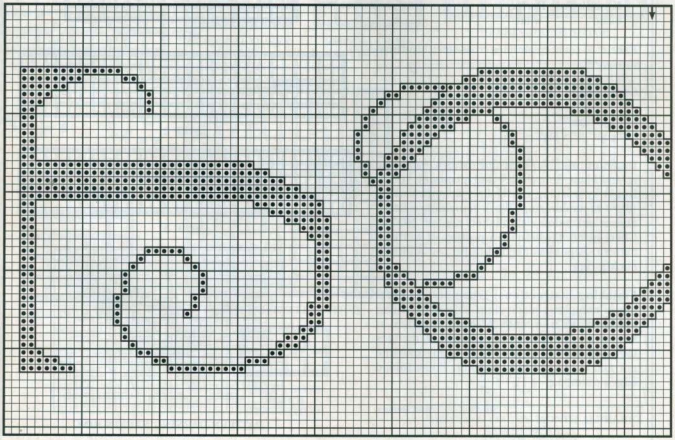
JOY BANNER
Designed by Alice Okon for Wichelt Imports, Inc.

	DMC	Coats Anchor®		
•	304	3401	19	red, med.
X	562	6213	213	jade, med.

	Kreinik Fine Braid #8	
★	002	gold

Fabric: 14-count gold star border banding (1311-82) from Wichelt Imports, Inc.
Stitch count: 195H x 69W
Design size:
14-count 14" x 5"

Instructions: Cross stitch using three strands of floss or one strand Kreinik Fine Braid. Backstitch using one strand gold Kreinik Fine Braid.



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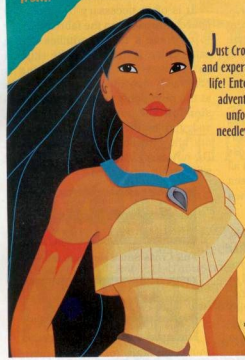

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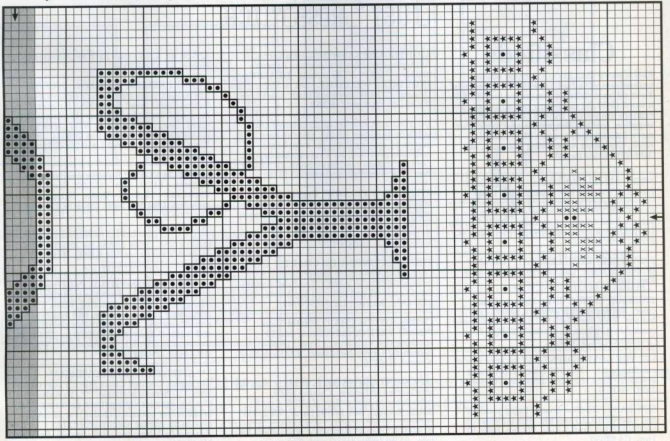

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CROSS STITCH CALENDAR

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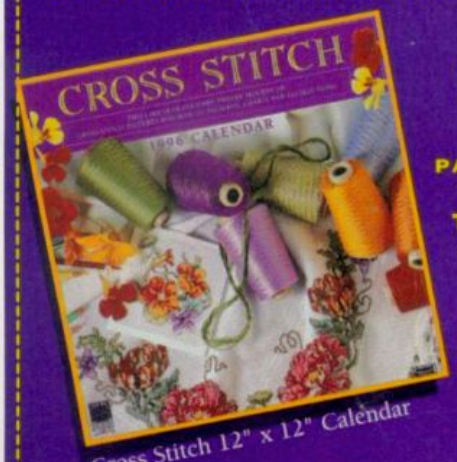

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Delightful baby dinos will brighten your little one's accessories using the patterns featured in July.

The month of May blooms with this delicate *Rose Alphabet*.

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